

# MUSICAL FETTER

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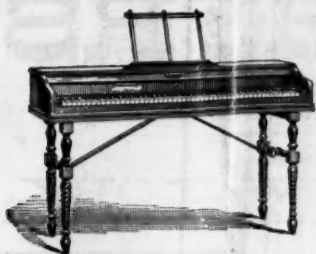
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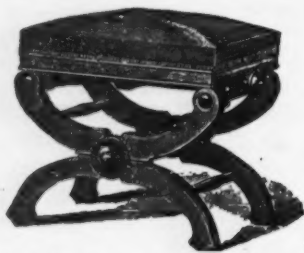
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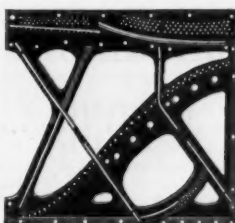
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# The Musical Courier.

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NEW YORK, WEDNESDAY, JANUARY 4, 1893.

1893.

WITH this issue of THE MUSICAL COURIER begins its fourteen year of existence. Without wishing to trumpet forth our fame over the roof tops of the world, as the good old gray poet, Walt Whitman, would have said, we nevertheless cannot refrain from one prolonged blast. That we are the only musical journal worthy of that name on the globe is a fact that is acknowledged by even our most envious contemporaries. The modesty of this boast can be further enhanced by a reference to our books in which the green eyed monsters may, if they so desire, discover that our subscription list and business done during the past year were doubly as large as all of our alleged contemporaries bunched together—both sides of the Atlantic Ocean included. THE MUSICAL COURIER will continue to wage war against fraud and combat for the noblest in music, as it has heretofore done and therein lies its strength. It will without fear or favor denounce humbug and extol merit as valiantly in the future as it has in the past.

## IN RE LESCHETIZKY.

IN our last issue we printed a letter from the well-known Boston pianist Mr. George Manning Nowell, in which he took exception to the charges made by certain persons in these columns against the methods of Theodor Leschetizky, the Vienna piano teacher. Mr. Nowell wishes to know if there have been any specific personal charges made against Mr. Leschetizky. The following letter from the composer, Ernest Lent, of Washington, a well-known musician in that city, bears the stamp of sincerity, if we mistake not. At all events, in justice to everybody, it must be published. Here it is:

 1824 CORCORAN STREET,  
WASHINGTON, D. C., December 20, 1892.

In reply to your letter, I will state firstly, something about the regard in which Leschetizky holds the Americans. When Miss Bailey, a highly talented pupil of the Leipzig Conservatory and of Car. Reinecke, discovered that after a year's study with Leschetizky her style and touch were alarmingly deteriorating she called on him and informed him that she was compelled to discontinue her studies with him. He grew furious, shook his fist in her face and roared out, "All Americans are damned fools and may go to hell!"

The majority of people who know him declare him to be a "crazy

man," which seems to be the only extenuation of his frequent outbursts of violence, such as suddenly shutting down the lid of the piano on a pupil's hands and thus disabling them for three months.

To give you an idea of the method of touch invented and practiced by Leschetizky, I will try to describe the first exercise. The first joints of the fingers of the left hand are placed vertically on the extreme edge of the keys A, C, D, F, G. The intervening keys B and E are pulled up above the ordinary level of the keyboard and paper pads are inserted between finger and side edges of the keys to prevent friction and irritation of the skin (blisters are, however, unavoidable). Then the knuckles are forced up to the highest possible level (the four knuckles in a straight line), but the wrist is lowered to the level of the keyboard. The whole hand is to be kept very rigid, so as to make the split in the knuckles plainly visible; wrist and arm are loose if possible. Each finger has now slowly to raise its key without being lifted from it, and after striking to press it down with all force. The stretch of the hand is gradually increased to the seventh chord with double octave and to the chord of the ninth. Later Czerny's studies, which are considered all important, are practiced in the same manner.

If after some weeks' practice of four to seven hours a day (no other practice besides these exercises being allowed) the hand begins to tremble it is considered a very good sign of growing muscular strength. If the arms begin to swell and sprains ensue, which is the usual result, the advice is given to "steam the hands" and rest for a day or two.

Leschetizky employs a number of assistant teachers. Pupils of all grades are accepted and given to one of the assistants, who grinds them for a period of two to nine months through the mill of this method. Then they are passed over to the originator of the system, who believes implicitly in what the assistant may have to say about the pupil.

I leave it to your own experienced judgment whether an elastic and sympathetic, not to say emotional tone, may be gained from this method. Alfred Grünfeld and Moritz Rosenthal declare it a perfect humbug. The latter says it may develop muscle, but it never will make piano players. Arthur Nikisch, conductor of the Boston Symphony Orchestra, said he was surprised that Leschetizky in his old days had come to "such nonsense."

My wife took twenty lessons, but on arriving at the period of swollen arms and sprained hands wisely decided not to try any further, though she received a letter from the assistant begging her to take only one more lesson, after which everything would be adjusted to her satisfaction. Your Vienna correspondent, Mr. Rudolf Krug, stated to her that he was fully convinced of the affair being a fraud. He had prepared a long list of facts, but was unwilling to publish them as long as he was in Vienna, as it would make things unpleasant for him there. In fact, the circles concerned in Vienna seem to be in mortal fear of giving word to the smoldering dissatisfaction. Everybody distrusts everybody. Pupils after prolonged study feel they are retrograding. When they return to their homes they do not dare to say anything against the acknowledged great man, or rather do not want to confess that their studies have been a failure. Therefore great is Leschetizky and we are his prophets! The name is all the majority are caring for at any rate.

Mrs. Lent writes me that she has arrived in Berlin and will shortly call at THE MUSICAL COURIER office of that city to make personally any statement that may be desired.

It is the general opinion that Esipoff and Paderewski are the founders of Leschetizky's fame, not vice versa. But their success only proves that a genius will rise superior to and throw off harmful influences, when an ordinary talent will succumb.

 Always at your service. I am yours very truly,  
ERNEST LENT.

Under date of December 27 Mr. Lent sends us a second letter, as follows:

Last week's MUSICAL COURIER only reached me this morning, after I had mailed my letter of yesterday. But I find that the letter pretty well covers every point raised. I only want to emphasize that I stated facts, and had no intention of being personal. Therefore those pupils of his who refuse to be failures may class themselves among the geniuses who throw off all harmful influence. Certain it is that neither Paderewski nor Bloomfield-Zeissler is now using the position of hands as taught by Leschetizky.

There must be some fire in all this smoke. We would not be surprised if Mr. Lent's letter should call forth some indignant answers; but as he has the courage of his convictions and seems to be willing to produce evidence, we will certainly give him a hearing.

If Leschetizky is a humbug he must be exposed; at all events THE MUSICAL COURIER proposes to get at the bottom of this scandal.

## RAVOGLI-MAYER.

THE following cablegram speaks in no uncertain tones:

LONDON, December 29, 1892.

Editors Musical Courier:

 Daniel Mayer's statement that I apologized to Melba is untrue.  
(Signed) GIULIA RAVOGLI.

This counter-denial of Miss Ravogli, who, it may be remembered, was last season one of the principal contraltis of Messrs. Abbey, Schoeffel & Grau's operatic company, is called forth by the following paragraph which appeared in THE MUSICAL COURIER November 30, with the caption "Daniel Mayer Denies":

The cablegram which first appeared in the New York "Herald" and afterward in THE MUSICAL COURIER of November 16, to the effect that Giulia Ravogli, indignant at Melba receiving some floral tributes, refused to sing with her, has been declared untrue. The following cablegram from Manager Daniel Mayer explains the Matter:

LONDON, November 28.

Editors Musical Courier:

The Melba paragraph which appeared in the New York "Herald" an absolute untruth. Melba refused to sing with Giulia Ravogli, instead of vice versa. Ravogli apologized to Melba in my presence in the artists' room at Brighton.

(Signed) DANIEL MAYER.

It is now Mr. Daniel Mayer's turn, and as he is in this city his answer will not be long forthcoming.

## PADEREWSKI DATES.

THE following are the dates of the Paderewski tournee 1892-3 to March 16, 1893, under the management of Mr. Chas. F. Tretbar:

Date.	Cities.	Date.	Cities.
January 2.....	New York	February 4.....	Toronto
" 4.....	Boston	" 7.....	Buffalo
" 5.....	New Haven	" 8.....	Geneva
" 7.....	New York	" 10.....	Providence
" 9.....	Rochester	" 11.....	Boston
" 10.....	Albany	" 17.....	Brooklyn
" 11.....	Hartford	" 18.....	New York
" 12.....	Boston	" 20.....	Syracuse
" 14.....	New York	" 22.....	Cleveland
" 16.....	Buffalo	" 24.....	Chicago
" 19.....	Philadelphia	" 25.....	Detroit
" 20.....	Brooklyn	" 27.....	Chicago
" 21.....	Boston	March 3.....	Chicago
" 23.....	Portland	" 4.....	Cleveland
" 24.....	Boston	" 10.....	New York
" 25.....	Boston	" 11.....	Baltimore
" 28.....	Montreal	" 13.....	Washington
February 1.....	Toronto	" 14.....	Philadelphia

## MAX SPICKER'S DEFENSE.

WHEN the charges of plagiarism were formulated against Mr. Max Spicker in THE MUSICAL COURIER he was urged to defend himself, and a rather rambling, incoherent defense he made. Mr. Spicker knew that these columns were open to him at any time he desired. He preferred, however, to take another, course and a very unwise one it has been. In the pages of a poor, pitiful music journal, an occasional monthly, which has all the vitality of a galvanized corpse, Mr. Spicker allows the editor to make a defense for him. It is with pity one reads this thrice foolish story, and if it did not contain specific charges against a member of the staff of this journal we would have dropped the matter into oblivion. But the scandal has now attained some dimensions and it must be answered. First, Mr. Spicker's defense made by his scabrous, unsavory advocate (a gentleman with the unpronounceable name, who expectorates as he speaks) is by means of the deadly parallel column. A few bars of Mueller-Berghaus' arrangement of Chopin's A flat polonaise are given and contrasted with Mr. Spicker's to show the dissimilarity. As a matter of fact the examples given as a proof of Mr. Spicker's innocence do not tally with the manuscript score which we have seen. The following characteristic sentence occurs at this point:

Mr. Spicker does not deny at all having used the same in order to improve and advance rapidly in a difficult job, which, by the way, had to be done in a hurry; and it was therefore necessary to seek all possible helps. With all that, Mr. Spicker has reorchestrated over 150 bars and underlaid the Berghaus score in passages that, as musicians know, could not be altogether changed; but even in such instances alterations are frequently visible. The following cuts will speak for themselves.

Alas! the cuts do speak, and they nail Mr. Spicker's defense as a lie. Another thing: Mr. Spicker did deny having ever seen the Mueller-Berghaus arrangement until his own was finished. It is certainly true beyond peradventure of a doubt that he did use the Mueller-Berghaus score. As regards the pilfering of the Groschel song, which was charged against Mr. Spicker first by the music editor of "Town Topics," Mr. Spicker weaves this remarkable romance:

The copying of op. 1 (Groschel) is the second accusation, and is not only unjust, but malicious at the same time. This point can only be properly explained by a little story. In the year 1892, when Mr. Spicker was music director in Hamburg (Altona), a Hungarian tenor in his company by the name of Tikari came to him and asked him to write down a melody which he would like to sing as "Einlage" in "The Postillion," in place of the well-known "Good Night," by Abt. Mr. Spicker tried to accommodate him, and marked down the melody, to which he afterward wrote an excellent accompaniment. The tenor did not know the composer, neither did Mr. Spicker. After the performance, the song having been very successful, old Mr. Fritz Schuberth, with whom Mr. Spicker was well acquainted, asked him for the song, and Mr. Spicker narrated the story of this transcription, but to his surprise Mr. Schuberth published the song on his own account; believing it only modesty on the part of Spicker when he objected to having his name used as the author. It was not long before Mr. Schuberth received a note from the original publisher, stating that the melody was by Groschel. This, remember, happened in Hamburg, before Mr. Spicker arrived here. It was afterward that Mr. Ed. Schuberth reprinted from the German publication the "corpus delicti," which has raised such a storm of abuse against Mr. Spicker. Mr. F. Schuberth, of Hamburg, laboring under a misunderstanding, but with a most commendable object in view, thus placed Mr. Spicker in a very peculiar position.

It is at this late day—twelve years after—although Mr. Ed. Schuberth knew the history of the piece and the misunderstanding connected with it, that Mr. Meier, who succeeded Mr. Schubert as owner of the firm of Ed. Schuberth & Co., takes the course of denouncing Mr. Spicker. Mr. Spicker has not been a customer of Ed. Schuberth & Co. since he took charge of his Brooklyn conservatory; he considers it but just to make his purchases in the city from which he draws his clientèle. If a man wants to be mean he can twist this story in such a way as to make things look bad for Mr. Spicker, but when we have an artist before us with such thorough ability as Mr. Spicker we do not find it right to libel him in consequence of unfortunate coincidences merely. Since Mr. Schuberth (Ed. Schuberth & Co.) reprinted the German publication Mr. Spicker has been engaged by



the house to do correcting, orchestrating, &c., and this alone proves that the firm of Schubert, during a period of over ten years after the alleged plagiarism, did not hesitate to look upon Mr. Spicker as a thoroughly trustworthy artist. This makes it apparent, to speak mildly, that some other interest caused the sudden depreciation of Mr. Spicker's value.

Mr. Spicker would not buy his music at Schubert's; hence that firm is to blame for the appearance of the convenient Mr. Tikari and the similarity of the songs. Isn't this all very sad?

Now the charge that our Mr. Maxwell tried to get an advertisement for THE MUSICAL COURIER is absolutely a lie. Mr. Maxwell never met Mr. Spicker in his life, and is prepared to make an affidavit to that effect; besides, Mr. Spicker utilized the advertising columns of THE MUSICAL COURIER before Mr. Maxwell was connected with it. THE MUSICAL COURIER has not "argued the affair in an unkind manner" at all. We gave Mr. Spicker the benefit of the doubt as long as we consistently could, because we even regarded Mr. Spicker as an excellent musician, and for justice sake we defy anyone to find a single paragraph written in THE MUSICAL COURIER in this matter which smacks aught of malice. One of the functions of a newspaper is to expose fraud, and facts are facts. It is a pity that Mr. Spicker should have intrusted his defense into the hands of a notoriously incompetent person. Better still, if he discontinued the matter and thus let the scandal die out.

#### A LAST SHOT.

PROFESSOR WILLHARTITZ, of Los Angeles, Cal., has been having a lively time of it lately for some of the tables he has printed in THE MUSICAL COURIER. He sends us the following interesting communication about the matter, with another short table, to all of which we willingly give space, for the professor is a delver in strange fields of musical knowledge:

The last sentence of my contribution headed "A Chip from a Californian's Workshop," which appeared in THE MUSICAL COURIER of October 26, has called forth quite a fusel-laid of corrections, inquiries, innuendoes and what not from vocalists, voice builders (?), brass band leaders, flute and violin teachers, organists, piano teachers, auditors of life insurance companies and secretaries of benevolent insurance bodies.

During these seven weeks of siege I was fortified behind the breastworks of a Presidential election, in which I took a very lively part. Between an active season as an instructor in music, preparing and delivering lectures on musical and educational subjects, rehearsing and directing an operatic concert of some magnitude, little time was left to prepare a sortie from behind my fortification walls to dislodge the enemy; but the onslaught came and it became necessary for me to rush out of my stronghold and face the—music.

The shots fired at me were of various kinds and of different calibre. There was the blunt, wooden arrow from a girl student of singing; the minie ball of another future artist of the other sex; the canister shot of the brass band master, whose vocabulary was in keeping with his spelling and decency; a bombshell from a piano player, who took me for an instrument maker in place of an instrument breaker; the solid shot from a violin teacher, who advised me to mind my own business in preference to hurting him in his calling, by my remark on the short life of the string players; and the final shot fired from an Armstrong of an organist, because I did not mention the king of instruments.

While I would not object to keep up in this warlike strain, the piping period of peace also makes its demands, and I will try to be as piece-able as possible in the following statistical and therefore dry work.

The number of the several main branches of musical vocation is seventy-six, which number I have generalized into eleven sections, placing them alphabetically.

#### Instrument Makers—67 Years 11 Months 23 Days.

Brass makers,	Bell founders,	Bow makers,
Harp makers,	Lute makers,	Organ builders,
Piano makers,	Violin makers,	Wind instrument makers.

#### Teachers—66 Years.

Instrumental teachers,	Vocal teachers.
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#### Writers—65 Years 10 Months 6 Days.

Acousticians,	Counterpointists,	Critics,
Historians,	Librettists,	Theorists,
Translators,	Writers on music.	

#### Miscellaneous—63 Years 8 Months 7 Days.

Bandmasters,	Inventors of instruments,
Bell ringers,	Jews' harpists,
Collectors of musical instruments,	Music type founders,
Conductors,	Operatic managers,
Drummers,	Printers of music,
Engravers,	Publishers of music,
Glass harmonicaists,	Whistlers,
Harmonicaists,	Xylophonists.

#### Vocalists—61 Years 7 Months 6 Days.

Altists,	Bards,	Baritones,
Bassos,	Buffos,	Contraltos,
Meistersaenger,	Minnesaenger,	Sopranists,
Sopranos,	Tenors,	Troubadors.

#### Wood Wind Instrumentalists—61 Years 4 Months.

Bassoonists,	Clarinetists,	Flageoletists,
Flutists,	Musette players,	Oboists.

#### Metal Wind Instrumentalists—60 Years 10 Months 21 Days.

Cornetists,	Horn players,	Ophicleidists,
Serpent players,	Trombonists,	Trumpetists.
	Tuba players.	

#### Composers—58 Years 7 Months 15 Days.

#### Organists—57 Years 6 Months.

#### Pianists—56 Years 7 Months 6 Days.

#### String Players—52 Years and 18 Days.

Celloists,	Cythern players,	Double bass,
Gambists,	Guitar players,	Harpists,
Lutists,	Mandolinists,	Viele players,
Viola players,	Violinists,	Theorbe players.
	Zither players.	

#### Recapitulation.

1. Instrument makers, 67 years 11 months 23 days.
2. Teachers, 66 years.
3. Writers, 65 years 10 months 6 days.
4. Miscellaneous, 63 years 8 months 7 days.
5. Vocalists, 61 years 7 months 6 days.
6. Wood Wind, 61 years 4 months.
7. Metal Wind, 60 years 10 months 21 days.
8. Composers, 58 years 7 months 15 days.
9. Organists, 57 years 6 months.
10. Pianists, 56 years 7 months 6 days.
11. String players 52 years 18 days.

It may be seen from the above that the longevity of the mechanics in the musical fraternity is the greatest, and that for two good reasons: first, the physical exercise the mechanic gets in his vocation tends to lengthen life; and there being no short lived prodigies in that branch, and there not being many females employed, the average, of course, increases.

Teachers and writers live longer than their confrères for the reason that many of the more phlegmatic musicians take up teaching and philosophizing as their ultimate vocation; they are less excited than is the musician who comes direct before the people, instead of preparing in obscurity their work. Another good reason for long life in teachers is the association with the young, which tends to lengthen life, as has been sufficiently exemplified and proven by the longevity of the regular school teachers.

Of vocalists, who stand in the fifth grade, much must be deducted from the general average. Thus none but those of robust health is taken by good and honest vocal teachers to prepare for the concert or operatic stage (of others the above list shows no record). Again, there are but few, even among male singers, who follow that calling for more than thirty years, *i. e.*, from their first initiation to their final withdrawal from or change of their profession. Of vocalists the sopranists and altists live longest, sopranos next, and tenors next. Bassos live the shortest time. (I hope this statement won't induce any of your bass readers to change into sopranists or altists for the sake of longevity!)

The wood and metal wind instrumentalists may be given the first place among executing musicians, although they hold the sixth and seventh grade respectively in the above list. Most of these musicians begin to play when quite young, and keep up their work while on this terrestrial globe; for all I know they may in the hereafter become assistants of the heavenly choir or tooters of the angelic bands. To correct a deep rooted but wrong impression most people have, that the reed shortens life, it is proven that the oboe and clarinet players attain to a greater age on an average than does the flute or flageolet player. Of brass instruments record is had of but the best orchestra players, and of those the players of the French horn predominate. In spite of this being the most particular and hardest instrument of that family the votaries of it live as long as those playing less difficult instruments.

The composers who vary their labor by creating, thus resting from the technical work of instrument players, have the advantage of the organists, who, by the very complicated instrument they play and which may at any time during the use of it before an auditorium become out of order, become very nervous and fidgety, which of course tends to shorten life.

See that shallow, pale and narrow chested youth; he belongs to the genus pianist. By pianist I mean the student who works, studies and ponders in the cheerless and bleak attic of the much despised piano practitioner. A person who must of necessity practice indoors and in a sedentary position of the body, to whom the sun's rays are a bother, if falling on the music sheet before him; to whom the invigorating air becomes a boon if it perchance turn the pages for him before he is at the end, or which blows the music off from the stand before he has memorized his piece! How can these parties compete in longevity with the wind instrument player, who can practice his instrument in open air or in his room, who can stand up or sit down when before an audience, or march in the bracing air

in a parade? And yet, there is one class of musicians who are of still shorter life by far than is the pianist—namely, the string player.

This result is surely surprising. Among the string instrumentalists there are probably less short lived females than in any other branch above enumerated. The string player needs not study in one position of the body—he has much more opportunity for open air work or recreation—and yet he falls behind in length of life four years and a half of the next lowest and nearly sixteen years below the highest grade in the list.

Another surprising fact is developed, that but four of the eleven classes live above the general age of musicians, which is sixty-two years five months and two days.

IN our next issue we shall print a communication from the celebrated pianist Fannie Bloomfield-Zeisler in defense of her master, Theodor Leschetizky; also from several other pupils of the Viennese teacher, all of which reached us too late for publication this week.

## EVOLUTION OF A CRITIC.

December 3.

MISS GLADYS BLAIR—No, I'll have to miss the reception Wednesday night. Mamma has taken seats for that pianist everybody talks of, so I suppose that I'll have to go.

MISS CECILIA GREY (excitedly)—You don't mean Paderewski?

MISS GLADYS BLAIR—Who?

MISS CECILIA GREY—Paderewski.

MISS GLADYS BLAIR—Yes, I believe that's the man. —Effsky—Paderewsky—so that's the way you pronounce it. Did you hear him when you were studying abroad?

MISS CECILIA GREY (reverently)—Only twice.

MISS GLADYS BLAIR—Good for anything?

MISS CECILIA GREY—Why, Gladys, he is phenomenal!

MISS GLADYS BLAIR—Indeed? Does he dance all over the stage and make faces? Pachmann did, you know.

MISS CECILIA GREY—On the contrary, he is superbly poised. He effaces himself, as it were. You feel that he is but the medium through whose agency you meet the composer soul to soul. He has none of the sentimentality of De Pachmann, and yet his temperament is half—perhaps more than half emotional.

MISS GLADYS BLAIR—Well, well, I didn't realize that he was half as great as that. I am glad now that I'm going to hear him. Besides, I am really curious to see his hair. They say it's extraordinary—is it?

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December 8.

MR. J. WEBER BROWNE—I saw you at the recital last night. Tell me, what do you think of him?

MISS GLADYS BLAIR (with a short gasp)—He is certainly phenomenal.

MR. J. WEBER BROWNE—Is he not? Did you ever hear such breadth of style, such tone colors, such a supple touch? That man's technique is unparalleled. And yet people would compare him to De Pachmann, Rummel and d'Albert! Is it not preposterous?

MISS GLADYS BLAIR—To Pachmann especially. He is so—how shall I express it?—so sentimental.

MR. J. WEBER BROWNE—In truth, you're right. Now, Paderewski is, above all things, intellectual. Don't you find him so?

MISS GLADYS BLAIR—I think him—superbly poised.

MR. J. WEBER BROWNE—There, Miss Blair, there you've hit it neatly. That's just what he is—superbly poised. Therein lies the secret of his greatness. His emotions are held in rein by a controlling intellectuality. Is there anything more caressingly tender than his interpretation of Bach? Yet no one could accuse it of being mawkish. Tell me, Miss Blair—it's so delightful to find a young lady so sympathetic—tell me, how did his playing of that rhapsody of Liszt strike you?

MISS GLADYS BLAIR (in an awe stricken whisper)—I felt—forgot everything—the theatre—the people around me. The player himself seemed to fade from my eyes. I was alone with the composer—soul to soul.

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December 11.

MISS GLADYS BLAIR—Such breadth of style, such gorgeous coloring, such technical skill—is he not unparalleled?

MR. JACK GOODFELLOWE (uncomfortably)—Oh, yes—yes, indeed.

MISS GLADYS BLAIR—With what infinite tenderness he interprets Bach!

MR. JACK GOODFELLOWE (with a visible effort)—I might just as well be quite frank, Miss Blair. You see, I don't go in much for classical music. I don't know enough to analyze and criticise, like you. If a piece pleases me, it pleases me; if it don't, it don't, and that's all I know about it. As for Paderewski, sometimes I think he's



jolly, and other times I find him slow; to be honest, deadly slow.

MISS GLADYS BLAIR (deprecatingly)—Ah, Mr. Goodfellowe, he is always great.

MR. JACK GOODFELLOWE—That's what the women here seem to think. But the other night I overheard Czarlitzky—

MISS GLADYS BLAIR—Czarlitzky?

MR. JACK GOODFELLOWE—Yes, he's a big gun among the critics over there, it seems. Edits the Vienna *Musicalisches Journal*, or some such paper.

MISS GLADYS BLAIR—Well?

MR. JACK GOODFELLOWE—Well, he said it was all bosh this rant about Paderewski's being greater than any other musician. He said that Rummel and d'Albert had just as great a tec—

MISS GLADYS BLAIR—Technique?

MR. JACK GOODFELLOWE—Yes, that was it; in spite of the jolly way Paderewski plays his scales and octaves. Said he never would get to the top of the ladder any way, because he did not have enough brains and was too love sick, or some words to that effect.

MISS GLADYS BLAIR—Did he say anything about Pachmann?

MR. JACK GOODFELLOWE—Let's see; yes, I believe he did. No, it was Shelley. He said Paderewski was like Shelley. But about his knowing everything, he said that as long as Paderewski stuck to Schubert and Chopin and Bach he was all right, but when it came to Beethoven he wasn't in it.

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December 15.

KARL VON CZARLITZKY (with elephantine playfulness)—Do you know, Miss Blair, that you are a remarkable woman. You have spoken fully twenty words and have not mentioned Paderewski! But tell me once, what do you think of the greatest pianist of the world?

MISS GLADYS BLAIR—To begin with, I don't think him the greatest pianist of the world.

KARL VON CZARLITZKY—So? Another proof that you are remarkable. Women as a rule do. But why do you dislike him? Is it his hair or his arpeggios?

MISS GLADYS BLAIR (with dignity)—I said nothing about dislike. I merely intimated that there were others as great as he.

KARL VON CZARLITZKY—Ach, so! For example?

MISS GLADYS BLAIR—Rummel, Pachmann, d'Albert. They may not excel in just the same points, but all things considered, it seems to me that they rank as high. Paderewski has a clear scale, good tone coloring and a superb octave, no doubt, but I find the technique of d'Albert and Pachmann just as great. But I amuse you.

KARL VON CZARLITZKY—No, no! I assure you, you interest me. I did not realize that I was talking to a musician.

MISS GLADYS BLAIR—Indeed, I am not that. I do not play at all.

KARL VON CZARLITZKY—That makes no difference—you are a musician. Tell me once—you heard him in Chopin's A flat polonaise?

MISS GLADYS BLAIR—And how divinely he played it! I felt drawn soul to soul to the composer. He always plays Chopin and Schubert and Bach with exquisite tenderness. They suit his emotional temperament.

KARL VON CZARLITZKY—Ah! You find him emotional?

MISS GLADYS BLAIR—Yes, but his emotions are reined by a controlling intellectuality. He is never—how shall I express it?—mawkishly sentimental.

KARL VON CZARLITZKY (with suppressed excitement)—How about Beethoven?

MISS GLADYS BLAIR (hesitatingly)—I don't like to say.

KARL VON CZARLITZKY—Have no fear, my young lady. You need not be ashamed of your opinions.

MISS GLADYS BLAIR—Well, I know it's ridiculous for me to find fault, but still—tell me, Mr. Czarlitzky, don't you think Beethoven just a little bit beyond Paderewski?

KARL VON CZARLITZKY—Decidedly, decidedly. My dear young lady, you amaze me, you delight me!

MISS GLADYS BLAIR—I'm so relieved that you don't think me presumptuous. Do you know our English poets?

KARL VON CZARLITZKY—Perhaps. Why?

MISS GLADYS BLAIR—Well, we have one who, it seems to me, is to poetry what Paderewski is to music.

KARL VON CZARLITZKY—Who is that?

MISS GLADYS BLAIR—Shelley.

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(Extract from the Vienna "Musicalisches Journal" of December 28).

"One finds this critical faculty most highly developed in the American woman. You take a beautiful young girl down to supper. Instead of petty personalities and feminine inanities, you are treated to an able analysis of, say, a popular composer or player. Guided by no canon of art (she may have received no instruction), her wonderful intuition and fine perception form the safe basis of critical judgment. At once spontaneous, yet reflecting, enthusi-

astic yet analytical, the American woman is the natural musical critic."

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(Extract from a letter from Miss Gladys Blair to Miss Mac Blair, dated December 22.)

"Wore it at the closing recital of Paderewski; might just as well have been in deep black. Nobody saw me. The city has lost its head over him. If you don't go mad, people think that you are insane. That's all you're supposed to talk about. I like him very much—but, ye gods, his selections! As Jack Goodfellowe said (poor wretch! he, too, has been drawn into the musical vortex), they're deadly.

"He played Beethoven's sonata, op. something or other, last night. I listened helplessly, hoping against hope that by some divine interposition he might turn into something familiar. I would have hailed with delight anything—anything from 'The Bohemian Girl' to 'Ta-ra-ra-boom-deay!'"

HARRIET L. LEVY.

### Eugenia Castellano.

TRUE temperament peeps out of the eyes of the little Eugenia Castellano, whose face is reproduced on the first page of this issue. In staid Boston this young girl in her early teens played so well at Music Hall that she stirred up the gelid blood of her audience and she was recalled again and again.

Eugenia Castellano will be heard in this city with the Boston Symphony Orchestra, Arthur Nikisch, conductor, January 12, at Chickering Hall. February 3 and 4 she will play at the Music Hall in the third Symphony Society concert, and she will also play at a private musicale to be given by H. Le Grand Cannon. In fact this Italian child, by the fire and brilliancy of her playing, has triumphed everywhere. Read what the Boston press had to say of her recently:

Boston "Transcript," Tuesday, December 27, 1892.

MUSIC HALL: BOSTON SYMPHONY ORCHESTRA.

Miss Castellano was announced to play the Tchaikowsky G major concerto, but when it came to rehearsal the orchestral parts were found to be in a condition that forbade all thoughts of giving the work. So, as time was short, it was decided that she should play three short pieces without orchestra. This young lady is said to be only sixteen; her technic, especially in respect to finger work, is almost phenomenal, and she already plays with no little authority and style. If in the Chopin number her feeling showed itself as rather immature, it was honest, straightforward and musical, and there was no aping of the doings of older folk. But in the lighter things she did positive wonders, and was so rapturously applauded by the audience that she had to play two encore pieces. Indeed the impression she made was conspicuously fine.

The "Sunday Herald," Boston, December 25, 1892.

The patrons of the concerts of the Boston Symphony Orchestra were given a very pleasant surprise last evening in the appearance of Eugenia Castellano, a pianist, who made her American debut on this occasion.

The young artist may well take pride in the success attending her introduction to this country, and it is entirely safe to predict for her a brilliant career, if the triumphs of last evening's appearance may be taken as a measure of her abilities.

She comes to this country as the representative of a school little known here in recent years, for she is a player of the piano, and not a mere mechanical manipulator of the keyboard, with a prodigious memory and a firm belief in the standard repertory of the day.

Her appearance was to have been made in the second Tchaikowsky concerto, but the incompleteness of the parts supplied the orchestra made it necessary to substitute solo numbers, including a Chopin posthumous nocturne in E minor and scherzo in B minor and Martucci's "Étude de Concert."

She came before her public an utter stranger, but the entire confidence and self-possession which characterized her entrance predisposed the audience in her favor, and before she had concluded the "Nocturne," she was an accepted Boston favorite.

She is a master of the technic of the piano, but her command of the keyboard has been made a means and not an end, and the drill incidental to the acquirement of her skill in the manipulation of the keyboard has not, as is too often the case, lessened in the least degree the development of her artistic nature.

She is a born musician, and the refinement, sentiment and warmth of her temperament all contribute to the effect of her playing. Her touch is delightfully clear and elastic; she shows a reserve power in the broadest passages that is surprising in a woman, and one so young; especially; her tone is never forced beyond a pure musical quality, and the greatest rapidity of movement attainable is accompanied by such a clearness and accuracy that every note is given its full value.

Such playing, while showing the intelligence which appeals to the mental faculties, touches the inner nature of the music lover and gives a sense of satisfaction which no words can describe.

Her most artistic interpretation of the Chopin numbers created a great impression upon the audience, but at the finish of the marvelously brilliant étude by her old teacher, Martucci, both her public and the orchestra found vent for their enthusiasm in the most extravagant expressions of approval, and after four recalls she added as an encore number "Il Momento Capriccioso," by Van Westerhout. Even this failed to satisfy the audience, now in a state of delight over the new sensation, and, following a further double recall, she completed her triumphs by playing in a superb fashion a gavot in the sixteenth century style by Van Westerhout. It was a great success for the signorina, and the quick recognition of the rare abilities of the new comer reflected credit upon the intelligence of the audience. Without doubt the followers of the German school will be shocked at having critical Boston endorse a player who is not bound by the laws of the classical school, but the public will gladly accept the newcomer and enjoy her playing with a sense of relief.

The Boston Sunday "Globe," Sunday December 25, 1892.

The soloist at yesterday's Symphony concert was a very young and a very brilliant pianist, Miss Eugenia Castellano. She is only sixteen years of age and in appearance is a child, but her playing is that of a mature artist, so broad and comprehensive is her method,

so forceful, brilliant and finished is her technic, and so intelligent and sympathetic are her interpretations of master compositions.

She is an Italian and received her early education from her mother, who was herself a musician of high repute. How naturally music comes to her may be inferred from the fact that she graduated in three years with high honors from a conservatory course of study which is supposed to require eight years of constant application.

She made her first public appearance in America at the Symphony rehearsal Friday afternoon and completely captivated that usually reserved assemblage. She was recalled four times with uncommon demonstrations of enthusiasm. Her reception was even more cordial at the concert last evening.

It was intended that she should play Tchaikowsky's Concerto No. 2, but the number was necessarily withdrawn on account of the incorrect orchestral parts provided.

As a substitute she played three solos—Chopin's nocturne in E minor and scherzo in B minor and a concert study by Martucci, the master under whom Miss Castellano has studied for the past few years.

The familiar Chopin numbers were played with marvelous expression and artistic finish. The Martucci study is a most exacting composition, bristling with difficulties which would try the skill of the most nimble of fingers. She played the most difficult passages with astonishing rapidity and in a faultless manner. She is truly a remarkable pianist, and her promised appearance here in a recital will be awaited with eager interest by Boston music lovers.

### Foreign Press Opinions.

"L'Occhioletto" Milan.

La Castellano can perform this miracle. She gave a concert of three hours' duration at the piano, she alone, and held an enormous audience as if it were spellbound.

It is not enough to hear this artist, one should see her preside at her instrument in perfect repose, without those contortions that so many pianists are apt to employ to express the sentiment which they fail to attain in the notes. La Castellano seems a highly attuned machine! Yet she appears insensible, frozen, automatic; the latent feeling that agitates her, the sentiments that fill her artistic heart, the blending of her own thoughts with the design or aspirations of the author, the febrile action of her pulses, all these are expressed in the notes—now measured, limpid, soft and sweet; now falling, cascade-like, with such rapidity as to make one doubt that only two human hands are on the keyboard.

After finishing a complicated piece La Castellano but slowly awakens, as it were, to regain her identity out of a trance, and if spoken to does not readily reply.

"La Perseveranza," Milan. "Filippi," critic.

It is necessary to recur to Rubinstein to recall a concert hall so crowded and a public assemblage so appreciative and delighted as that which greeted La Castellano, the fourteen year old Neapolitan pianiste.

She opened her concert with Beethoven, executing stupendously one of his most beautiful sonatas. The 23a op. 57 is a work that to melodic invention and spontaneity adds a marvelous technic most difficult to execute.

La Castellano brought out the first beauties of the assai allegro, then gave with equal effectiveness the andante con moto and the variations.

Enthusiasm reached its culmination in the finale, which although surpassingly difficult and complicated, was executed with slancio and precision rather unique than rare.

After Beethoven came two selections of the seventeenth century: "Grazioli," with a "minuetto," original and very charmingly executed, and "Paradisi," with an allegro con fuoco, which the Signorina superbly interpreted in all the splendor of its difficult fantasia.

The repetition of the delicious "Musette" and the formidable Momento capriccioso of Van Westerhout was the occasion of an ovation.

The hyperbolic studio of "Rubinstein" had a wonderful success, producing astonishment in the audience at the ease with which the young artist overcame its difficulties.

Part Second opened with a transcription of Liszt of the celebrated "Mendelssohnian" melody "Sulle al del canto," and was followed among other pieces with that captivating and beautiful and at the same time difficult "Studio de Concerto" of our dear Italian composer, G. Martucci, which was received with vociferous applause.

The concert closed with the three ever popular pieces of Chopin. "Marche Funèbre," executed with great expression; then the delightful Nocturne No. 2, op. 9, and finally the Polonaise, op. 38, the arduous difficulties of which are almost unimaginable, especially for the little hands of a fourteen year old, notwithstanding she conquered all with consummate skill and felicity, including the passage for octaves for the left hand rendered so celebrated by the masculine digitals of Rubinstein. Her program contained fifteen pieces. At the end, consuming three hours, her enraptured auditors would remain, and she concluded with "Il Canto d'amore de Sigismonde" in "Valkyrie and La Cavalcata." La Castellano is of magnetic personality, possesses wonderful eyes, in which beams all the fire of true and serious art. She has attained her prodigious execution without toil or rigid discipline under those eminent professors, Cesi, Martucci and Palumbo, for she is first of all the pupil of her own true genius and had the good fortune to live with an artist mother and pianist of merit. Her varied talent is conspicuous in her power of interpretation of the masters separated by centuries.

"Il Pungolo Maestro" Cesi, Royal Conservatory, St. Petersburg, Russia, said of Castellano when nine years of age: "In my artistic career it has never happened me to hear a pianist that had all the artistic requisites of this child."

Filippi, the musical critic, Milan, says: "Castellano's pianistic talent is truly exceptional and of a nature to arouse unforgettable emotions."

Maestro Martucci, the greatest of Italian orchestral conductors, says: "This is genius! Had Castellano never studied she would have performed in a like manner."

Bazzini, musical director, Milan, observes: "An audience like this I have seen only at the concert of Rubinstein and I had to bring chairs from a neighboring church for its accommodation."

Mantegazza, director National Museum, at Rome, asked for a model of the hand of Castellano to preserve as an anthropological type, saying: "You have a beautiful hand and full of magic, while your profound study enriches still more the treasures which nature has lavished on you." Senator M. again says: "Thou art more polyglot than the celebrated Cardinal Mezzofanti and the great Mazzola, because with thy divine hands thou speakest a universal language to be understood by all men that have heart, and owing to thine eloquence, which has all the notes of delicacy, of sublimity and of ecstasy."

"Fielitz," German composer, Berlin, says: "I shall never forget the exquisite emotions that your playing awakened in me at Capri."



and he prays that Miss Castellano will do him the honor of accepting and adding certain of his compositions to her repertoire.

Prof. Ferdinando Bonamiche, Royal College of Music, Naples, says: "Proceed now, Eugenia, on your brilliant career while Italy salutes in you her new star."

Eugenia Castellano was awarded the diploma of honor by the Royal Philharmonia Academy, Bologna, and likewise of the Royal Philharmonia Academy, Rome.

The directorate Berlin Musical Conservatory, after her concert in the great hall of the exposition at Bologna, insisted that Castellano should come to Berlin, promising that "such an artist would arouse the greatest enthusiasm and admiration there."

Appearing before the Queen of Italy, Castellano was accorded a royal gift for excellence. Her Majesty furthermore expressing "unbounded admiration for the exceptional talent and surprising bravura of this youthful artist." There were also commanded to be present Maestros Marchetti and Vera, who were moved to a generous enthusiasm upon the occasion by the artistic renditions and marvelous technic in one so young.

Prof. Giacomo Segre, Milan, says: "I had the pleasure of hearing and warmly applauding you in the Royal Hall Concert, and ask the satisfaction of expressing my sincere and great admiration for the delightful sentiment and surpassing skill with which you interpret the works of the great masters, overcoming with such ease the most difficult and arduous passages of both classical and modern compositions, and I beg that you will soon at another concert repeat 'Momento de Van Westerhout' and also the famous 'Polonaise di Chopin, op. 53,' that you execute with such superb technic."

Naples—M. Uda, critic.

When Eugenia Castellano appeared it was amidst rapturous applause, and the portent of intensity of delight in anticipation.

The nocturne in E minor by Chopin, then a polonaise of Van Westerhout, and under persistent demonstrative applause came "Bal des enfants" by the same author, to confirm anew the special talent of the youthful artist as an exceptional pianist, who can combine soft melody, marvelous agility, force, grace and transcendent sentiment in music.

We think La Castellano is not a cold performer crystallized in the perfection of her mechanism; she is an interpreter in the highest and least abused signification of the term. She is simply enchanting in the andante con moto of Beethoven, op. 57, sonata 23.

She is powerful in the Studio of Rubinstein, op. 23, No. 2, and singularly sweet in "Sulle al del canto" of Mendelssohn-Liszt; and how admirable for finish and abundant grace is her only interpretation of the polonaise of Chopin!

This lovely young pianist has a broad, harmonious and frank style in which she confronts the utmost difficulties incident to her instrument and with a somewhat astonishing verve for her years. She is mistress of the keyboard, and its mysteries she can summon as if familiar with the secret harmony of all its tones.

Music executed by her speaks to the heart, evolved from the spirit that animates her, that fairly shines in her luminous and profound eyes before touching a note, illuminates, enchants and overwhelms her auditors.

As she is heard and enjoyed now, may she be heard and enjoyed adown the years in tender awakening of intellect and emotions.

[Verbena, "Sebetius," critic, Naples.]

La Castellano finished her concert with that Titanic transcription for the piano of "Cavalcata de la Valküre," by Wagner, truly a surprising work and great descriptive piece, which upon the piano would lose fully 90 per centum of its grandeur if not executed as La Castellano renders it. Her concert was a triumph for her and for the skill of the modern Italian pianists, among which this illustrious young maiden occupies the foremost position unquestionably.

[La Vita Napolitana, Naples.]

How shall it be possible to describe with what rare skill this little genius executed the colossal program! After having played thirteen pieces she closed her concert with the tarantella of Liszt, a selection indelicate for others, but not for her, La Castellano, who without any sign of weariness performed it with a calmness and precision that is the phenomenal characteristic of this artist as a pianist.

In "Momento Capriccioso," di Van Westerhout, a piece that becomes its momento inevitable with all present concertists, and in the "Studio di Concerto" of Martucci La Castellano aroused a delirium of enthusiasm.

Firenze, "Lo Staffile," "Leo," Critic of Florence.

Behold a name that yesterday was new and to-day is in the mouth of all interested in art, and which is destined to be pronounced and to be remembered with homage. It is the name of one of those natures called into the realms of art by a mystic force of a maiden in her teens that has awakened interest and profound attention only reserved to artists who have achieved fame by long apprenticeship. La Castellano's success was pronounced before a select audience.

Her program was not the usual one of selections that under apparent difficulty hide the nullity of the performer. Rather did Eugenia Castellano promise and completely carry forth the veriest difficult transcriptions of classic music, requiring heart technic, force and gracefulness, in such as Sonata 24a, Beethoven, with which she opened her concert, giving in the Allegro con brio, il mollo adagio, l'allegretto moderato, and il prestissimo the indubitable proof of her greatness, and positively confirming the intelligent verdicts heretofore awarded her in Naples, Rome and Milan.

La Castellano's second part according to the program was an ideal page—"Au Soir," Schumann, op. 12, another work by the same, transcribed by Liszt, "Notte de Primavera," a nocturne of Chopin, and the worthily famed Tarantella of Liszt.

Yes, Eugenia Castellano in this "city of flowers" has the judgment of her critics, and they only condemn her to celebrity for life.

Miss Castellano plays at the Seidl Society Concert, February 9, in Brooklyn, and gives two piano recitals at Chickering Hall January 18 and 21. Competent judges declare that she is a wonder.

Ricordi's "Gazzetta Musicale," Milan.

Eugenia Castellano as a young girl has not disappointed the hopes that her mother—mother also in art—reposed in her as a child, and has also made me abandon the prejudices I had against the so-called infant prodigies. Her dark, profound eyes, accustomed to repose in serene sadness, may yet give forth veritable flashes of pleasure, as if lit up with the lights of the ideal, attained when La Castellano plays the music which she loves.

One is conscious of no mechanical difficulties when her agile hands sweep the keyboard, so marvelously does she overcome them; fatigue, even, seems conquered before it is manifested, and it does not occur with her, as with others, that the listener becomes uncomfortable praying that there may be an end before further so arduous or complicated execution were begun again.

Absolute mistress of music, she played entirely from memory in

public and is rarely seen at any time with the notes before her; thus when she performs the scores of any one of the great composers it seems truly that that master re-lives and has action in her.

She plays Chopin possibly better than other authors, his melancholy note, the sad song of that inspired one, are reproduced with infinite tenderness and pathos, and exercise a fascination upon the hearers that is rare. Chopin, too, is one of the few composers who at once transforms waves of music into thought, sentiment and passion, whether producing remembrances of his country, lost beyond hope, or popular melodies, with which he rebuilds for aye the patriotic sentiment while he either weeps jesting or jests weeping.

But more than all, Beethoven, with that character of genius that will not bear mediocre interpretation, should be heard à la Castellano, who has above other pianists this in particular, that in her patient study is so united complete intellectual comprehension of the author that the listener, hearing the effect she attains, forgets both piano and pianist, as if actually transported into the highest atmosphere of art.

When La Castellano has finished playing one does not exclaim, "What skill!" but "What sentiment!" and the difference is vast. Study alone can yield little or nothing in art. This dear maiden was born for art, as is witnessed by the fact that when but three years old, and at that mysterious period when intelligence is but at best rudimentary, her mother, an excellent pianist, gave frequent musicales. When one evening a lady sang a romance of Gounod, then quite new, the mere child sat near the piano apparently occupied by a toy, but hardly had the song been finished when the infantile voice of Eugenia Castellano repeated it, word for word, note by note.

La Castellano will rapidly achieve her position in art, and the image of this child in my Italian heart smiles while she journeys away to bring to the elect the comfort of art, rather perhaps than its amusements; for here is the art which comforts, which elevates, which purifies, not that which limits itself to mere entertainment.

Here is that art which searches into the very soul of our humanity for its latent, its better sentiments, and by revealing them adds for us enduring happiness, which, as compared to passing delights, is as the heavens are to the earth.

ALBERTO ERRA.

NAPLES, Italy.

### "The Messiah" Sung.

THE work which the Oratorio Society sings best is Händel's "Messiah," and in consequence the Oratorio Society likes to sing "The Messiah." So, once a year, the composition is given during Christmas week, and there are many in the audience who attend who would rather miss church than this performance of "The Messiah."

Thursday afternoon last the public rehearsal was given, and last Friday night Music Hall was crowded to the doors at the regular concert. It seems odd that at the end of year 1892 the sign of "Standing room only" should be displayed at a "Messiah" performance. Such has been the unprecedented rush for tickets that the Oratorio Society has announced an extra "Messiah" concert for this evening at which Clementine De Vere will sing.

It was a very smooth interpretation last Friday night. Mr. Walter Damrosch conducted with understanding, the Symphony orchestra played with spirit and delicacy, while the chorus of 400 and more sang with vigor and precision. The fugal parts were given with clearness, and in volume and tonal balance little was left to be desired.

Mrs. Jennie Patrick Walker, the soprano, sang with a slight vibrato and not very sympathetically. Mrs. Carl Alves, the alto, is always a welcome artist, whose rich voice and musical phrasing are alike admirable. Italo Campanini was the tenor and sang with his usual taste and artistic intelligence, while Emil Fischer, who was in good voice, delivered the involved passage work of the bass with unusual ease and sonority. Mr. Frank Sealey presided at the organ.

A foot note in the program announced that Mr. Damrosch would adhere as much as possible to the original Händelian text, using the Mozart additional accompaniments as little as possible. As a matter of fact, Mozart was drawn on rather freely to supplement the archaic nudity of the great old George Frederick Händel.

For modern ears, despite the artistic blasphemy implied, the additional accompaniments of Robert Franz sound the best of all; and perhaps this hidebound generation may yet be persuaded to listen to Händel's "Messiah" interpreted after the manner of Mustafa, the conductor of the papal choir at Rome, in which a more flowing, a fresher colored and altogether freer reading is given to the antiquated but glorious airs.

Mr. Carl is Busy.—Mr. William C. Carl exhibited the new organ built by Messrs. Jardine & Son in the M. E. Church, Freeport, N. Y., on New Year's night. Mr. Carl will soon make an extensive tour, which is now being arranged by Mr. Louis Blumenberg.

"The Messiah" at Oberlin.—The Musical Union, of Oberlin, Ohio, under the baton of Director Rice, recently produced "The Messiah" with Miss Myra Hamilton, Miss Emma M. Becker, J. H. McKinley, Myron W. Whitney, and E. C. Hay as soloists.

Holyoke Organ Recitals.—Mr. William Churchill Hammond, the organist of the Second Congregational Church, Holyoke, Mass., is giving a series of organ recitals at that church on Wednesday afternoons. The programs are pleasing and artistic in construction.

His Touch.—Mrs. Hoetong—Mr. Klavierspiel, the pianist, has such a beautiful touch, hasn't he?

Mr. Bobberly—Yes; he touched me for \$5 in the conservatory a minute ago.—Chicago "News Record."

### Gotham Gossip.

THE vacillating, callous, illiberal and non-ablutionary public knows as little about the detail work of a big music emporium as a horse knows about his father, or as Nicodemus knew about the second birth. Take Ditson's, for example. Here is a store, 26 by 200 feet, with one gallery 200 feet long and another 70 feet long, containing retail, Novello, city, wholesale, piano, music, book and musical instrument departments; keeping fifty clerks constantly on the jump, and daily increasing in business importance and in the warm respect of the entire community. There are nearly 8,000 boxes to hold the music, each box containing fifteen to twenty folios and each folio five to ten pieces. Way over half a million pieces of music in all! The daily entries of the wholesale department require on an average thirty-five pages of an enormous book, while ten pages daily, with forty-one lines to the page, are needed to record registered packages, not including those sent out by express or freight. The publications of the house of Ditson average two new pieces of sheet music per day and one bound volume per week. How are these for statistics! Many more might be given, but I am afraid of telling tales out of school. The business moves on, in every minute particular, like a complicated but perfect piece of machinery.

George W. Campbell, whose beautiful high tenor voice sounds like anything but a camp bell, was a big attraction last Thursday evening at the annual entertainment of the Goldey Society, at Association Hall.

Two fiery gentlemen (pardon the paradox), members of the Swiss Maennerchor Singing Society, of Brooklyn, were actually to have fought a duel last Friday morning in the sequestered suburbs of the City of Churches, but one of them, fearing arrest more than he feared death, failed to appear. They had been the best of friends for years and years and their quarrel took place at a meeting of the aforesaid singing society. Is it thus that music's charms soothe the savage breast?

An esteemed daily contemporary, in describing horsetamer Gleason's marvelous powers, uses the following language: "There will be a calliope, which is supposed to be as likely to frighten a horse as anything; an orchestra, which may do good service, too, and other terrible things, to show how much the horses can be made to stand." This may be witty, but it is, allee samee, an open acknowledgment of the wonderful power of music in subduing even the dumb animals.

Miss Hortense Pearse, Grant Odell, Douglas Lane and other well-known New York singers did "Martha" last Wednesday night at Goshen, N. Y.

I met the famous vocal teacher, Frederic E. Bristol, on Tuesday of last week, sachel in hand, bound for Boston. He said he had overworked and felt the need of a few days of absolute rest. From the fact that he has been giving ninety-three lessons per week all the fall and winter, it is not difficult to understand why he wanted a little recreation. He resumes teaching this morning. Bristol has many friends and few real enemies.

Miss Avie Boxall twanged the quivering strings of her harp gracefully and well at her recital on December 27, and the Dudley Buck Quartet made infinite merriment by harpings upon old themes—to borrow the language of the late lamented Washington Irving. Miss Boxall was further assisted by Miss Hettie Bradley, soprano; Louis Mollenhauer, violinist; Mallinson Randall, organist, and Miss Pottinger and Abram Ray Tyler, pianists. Miss Bradley and Miss Boxall are members of the English Glee Club and are decided acquisitions to New York's concert rooms.

Harry Pepper's entertainments are catching on, and deservedly so. Harry is a white Pepper, though he has never been decorticated. His talks are pleasant and spicy, his recitals well seasoned. Though he is a singer, a teacher and a lecturer, he has some salt of his youth in him. Vide Shakespeare!

Color this up a bit, thou novelist of the day, and thou wilt have a musical story which will make thine everlasting fortune. I draw up a brief synopsis from the account in one of our daily newspapers. She is a handsome English girl, twenty-one years old, daughter of a wealthy manufacturer of Coventry, now deceased. While studying music in Vienna she formed the acquaintance of a married man attached to the English Legation. The pair ran away together. They left Bordeaux for America last May. On the voyage he was seized with remorse and committed suicide by jumping overboard. Friendless and with little money, she attempted to earn a living in a small Rhode Island town by teaching music. Of course she had poor success. Soon she fell in with a commercial traveler, a married man, of Portland, Me., who deserted her in Providence, leaving her penniless. She wrote to her parents for aid. Her father disowned her, but her mother quietly sent her money. Then the father died, and now the mother is endeavoring to reclaim her daughter. An English detective is looking for her in various New England cities. This is as far as the true story goes, but it can be dressed and trimmed into a popular novel or an exciting drama for the stage. Will someone kindly introduce other necessary characters, plan out the stage business, originate the situ-



ations, sell the thing to an enterprising publisher or theatrical manager and send me 100 kopecks for the suggestion?

The sheet music publications of the Phelps Music Company, of New York, are remarkably attractive in appearance. The title pages, which are printed in colors, are exquisitely designed, the work being done by Oscar Brandstetter, of Leipsic. Some of the recent publications are a graceful nocturne and polonaise, by P. A. Schnecker; two useful songs, "I arise from dreams of thee" and "Snowflakes," by James Hamilton Howe; a dainty piano piece, "Thistle Down," by Victor York; a majestic sacred song, "Forgiven," written by John Hyatt Brewer and dedicated to Charles S. Phillips, of Brooklyn; "Echoes of Spring," a cute gavotte by J. S. Camp; "Cuban Rustic Dance," for piano, pretty and very simple, by Carl Fiqué, and a sacred song, "Upward where the stars are burning," by the same composer; "Rustic Leaves," a romance for piano, quite realistic and by no means easy to play, by V. B. Aubert, and two exquisite bits from the talented pen of Ernest Lent, "La Vivandière," morceau caractéristique, for piano, and a charming and useful duet for soprano and tenor, "Under the silent stars."

Owing to a severe cold Albert Lester King was unable to sing in the "Messiah" last Friday night at Pittsburg, Pa. His place was taken on short notice by Albert G. Thies, who was well received. Miss Olive Fremstadt and Dr. Carl E. Duff were greatly admired, and the former simply carried the town by storm.

The Drawing Room Players, including Miss Lizzie Webb Cary, Miss Adele L. Baldwin, Miss Florence Drake, Mrs. Arthur Dyett, Miss Lucia Nola, Miss Nettie French and Messrs. Richie Ling, Richard Redmon, Perry Averill and W. J. Macfarlane, gave a delightful performance last Monday evening at the American Art Galleries of Coolidge and Surette's comic operetta "Priscilla; or, the Pilgrim's Proxy," a cute and tuneful work. Artistically the best numbers were an unaccompanied quintet in the first act and a quartet, also without accompaniment, in act II. Miss Cary as "Priscilla" and Mr. Ling as "John Alden" were particularly successful.

The Clifton Minstrel Company, amateurs, of Passaic, N. J., will make their many friends in that foreign city laugh till their buttons burst on February 9, 10 and 11. They will do a burlesque on "The Mikado," called "Mikado Up to Date." Some of the characters will be impersonated as follows: Frederick A. Parker, "Yankee Poo"; William Newman, "Do Go"; Charles Stewart, "Gum Gum"; Mr. Krause, "Kats Claws"; Mr. Anderson, of Paterson, "Shoe Blacking"; Mr. McDonald, "Mikado." Mr. Newman will be stage manager and Professor Robinson, of Paterson, will lead the orchestra. If the thing catches on, as it assuredly will, it will be given in other cities, the denizens of which will certainly avail themselves of the opportunity to laugh and grow fat.

A special feature of the music rendered by the choir of St. James' M. E. Church, Harlem, Frederic Dean director and tenor, on Christmas and again last Sunday, were the Sanctus and Benedictus from Frank L. Moir's communion service in G, sung from manuscript. The rest of this service, which is an unusually beautiful one, will be performed by this enterprising choir ere long.

I hear that strange things happened at the 11 o'clock service Christmas morning at the Church of the Holy Communion. An exceptionally fine program, which was to have been sung by an augmented choir of sixty boys, men and women, had been carefully prepared and diligently rehearsed; and the new and very talented organist and choir-master, C. Whitney Coombs, cherished a just pride in his bosom, prospective of the many compliments that were sure to come from the congregation. A verse or two of the processional hymn had been sung, when, lo! the organ refused to further sound forth its mighty and all-important tones. However, the hymn was finished a capella, and the rector began his reading. It was meanwhile discovered that the motive power of the organ had met with a mishap which could not be remedied at once. When the time arrived for more singing the choir glanced about for their leader, but Mr. Coombs, with mingled feelings of anger, sorrow and disgust had donned his hat and coat and deliberately walked out of the church, so Mr. Connor, one of the choir, pitched the hymns, and all the lovely show pieces were of necessity omitted. It was indeed a sad predicament, and Mr. Coombs was justified in getting a sudden attack of the blues; but he should have remained at his post, and led his crippled army on to a creditable if not glorious victory.

Emile Andrew Huber, for two years past the organist of the Free Baptist Church, in West Twenty-fifth street, resigned last week, and played at the Presbyterian Church, Glen Cove, L. I., last Sunday, where he will

be promptly engaged for a year, if the good people of Glen Cove are quick to appreciate musical talent and gentlemanly instincts in a stranger.

I. V. Flagler, the well-known organist, composer and lecturer, of Auburn, N. Y., was in town all last week. He is a cousin of the Standard Oil Flaglers, and says he is the only poor relative they have. As I. V. is tall, hale and hearty, dresses handsomely, wears gold rimmed eyeglasses and makes plenty of money, the wit of his remark will readily be appreciated.

I breakfasted with Louis Lombard last Sunday at the Hoffman House. Like Mr. Flagler, he was in New York all last week, but business matters so engrossed his attention that the only opportunities to chat with his many friends were at meal times. Lombard is as bright and energetic as they make them, and verily he is "in it." His conservatory in Utica is coining money for him so rapidly that he says he will retire in five years with all the money he wants. He threatens then to gather up all his belongings and go to the south of Spain, there to pass the remainder of his days in peace and quiet. And all the Spanish maidens will exclaim: "Bien vienes, si vienes solo!" By the time Louis' five years of pecuniary aggregation are up, however, I fully expect to be able to persuade him to buy a Fifth avenue palace and remain with us.

E. Irenæus Stevenson wields his facile and at times trenchant quill with eloquent success in the last number of the "Independent" on the subject of Brahms' symphonies. In them he detects "human passion, philosophic and reserved grief, lost love, lost happiness," and at the same time "a cry to endure and be victorious." He finds Johannes "profoundly elegiac" and "rigorously psychological." If you don't believe it, read the article for yourself!

Edward Schuberth & Co. have recently published another charming book of charming songs, five in number, by Gerrit Smith. All of the songs were written for Francis Fischer Powers, and two of them have previously appeared in sheet form. Mr. Powers has already made the "Slumber Song" immensely popular, and "The Night Has a Thousand Eyes" bids fair to achieve at least an equal reputation. The other songs are "Heart Longings," "A Nocturne," and "There's Nae Luck." The cover is embellished with a sketch of Geneva, N. Y., drawn by the composer of the songs.

"The Name on the Tree" is the title of a new song published by Schuberth. The words are by that able poet, Hon. T. V. Welch, superintendent of the Niagara Falls Park, and the setting is the work of Prof. J. Ernest Rieger, of Niagara University.

Have you ever lunched in the big restaurant on Fourteenth street where the process of mastication is materially aided by music by the band—unseen and overhead, yet not unheard? Well, if you haven't, go there, and see how easy it is to pick out the musically inclined among the eaters. The jaws of those who love the dulcet strains move and smack in rhythm thereto, and maintain a regular succession of arses and theses. It is lots of fun to look on!

Here is a brief conversation which I overheard in a music store last Friday:

First Prominent Musician: "Are you going anywhere this evening?"

Second P. M.: Well, yes; I thought of taking in 'The Messiah' at Music Hall. Why?"

First P. M.: "Because I have received a complimentary proscenium box for 'The Black Crook' to-night, and had an idea that you might like to be one of our party. Have you seen it?"

Second P. M.: "No, I have not; but I have heard 'The Messiah' regularly and religiously for many successive years."

First P. M.: "Then you would better join us."

Second P. M.: "My dear fellow, how can I thank you! As between 'The Messiah' and 'The Black Crook,' I couldn't hesitate for an instant. I accept your kind invitation."

Apropos of "The Black Crook," last Friday night our newly imported friends, Wolff and Hollman, were there in the bald heads' row (how inappropriate!) and enjoyed the play hugely.

Apropos of "The Black Crook," any and every night Miss Sadie MacDonald, as "Carline," is without question the bright, particular star of this most wonderful kaleidoscopic exhibition. As a soubrette she is simply perfection, being "pert, chipper and sassy" all the time, while her voice is pure and strong, well disciplined and of good carrying power. Her dancing is fascinating enough to make Misses Tornaghi, Mavroffer and Rizzi turn green with envy.

ADDISON F. ANDREWS.

## Organ Loft Whisperings.

"All art is based on science."

PROFESSOR BARALT, the Spanish philosopher, in one of his recent lectures upon "Harmonious Culture" dwelt upon the necessity of explanation, exposition and illustration of musical works in connection with their execution, saying wisely that much of the educational force of a composition was lost through the ignorance of the hearers as to its composer, the circumstance of its creation, its intent, its estimate by critics past and present, and its faults and merits as discussed by them.

Leaving the lecture room, longing for the carrying out of the excellent theory, the first musical person of whom I heard was a Mr. Frederick Dean, who is engaged in the very work.

As a writer on musical topics, Mr. Dean became enmeshed in the musical forces of the city, and through love of the art was led to make of it a thorough study, and uniting it with his literary qualifications made a specialty of the lives of the composers. His value in this particular field becoming known, he was engaged by the Schwarwenka Conservatory as musical lecturer, uniting with talks upon the composers illustrations of their works. Finding the field congenial, profitable and productive of public interest, Mr. Dean extended it to a treatment (on his own account I believe) of the programs of the prominent musical directors of the present time, giving on the afternoon of the concert day a lecture discussing the compositions to be performed and their writers.

Imagine the result of a calcium light like this turned full upon the musical crudity of the present, and imagine the effect upon the music spirit of the coming generation! Well may musicians smile while they sigh when they see educational forces like these at work.

Born in India, where his father was a missionary, Mr. Dean's heredity of thought is strongly tinged with Eastern peculiarities and his musical taste is unusually refined. Cultured, with polished manners, pleasant voice, sharp black eyes and generally impressive personality, he is pleasing while instructive. His wife, the well known contralto of the Brick Presbyterian Church, was Miss Alice Lincoln.

St. James' Methodist Episcopal Church, one of the most influential in Harlem, is fortunate enough to have Mr. Dean for its musical director. The musical interest, which at the time of his engagement there centred in the "Church and Home Hymnal," now listens attentively and appreciates the severe writings of the masters, and thoroughly enjoys Gounod, Cherubini and Gail. Only an observer can realize the advance in musical cultivation; only the workers in it can realize the labor it has cost.

Once a month musical services of a character unusual to a Methodist church are held in the church. These are frequently assisted by the Epworth League, an organization connected with the church, numbering some eighty voices.

Mr. Paul Ambrose is organist here. As one represented it recently, in speaking of this favorite, "There you have a musician!" He is master of his instrument, an enthusiast upon it, can read everything like lightning and transpose at sight most difficult compositions. Genial and accommodating, Mr. Ambrose has hosts of friends. He is a Canadian by birth, son of the composer of the original "One sweetly solemn thought," and a bundle of valuable work of his own is now at Schirmer's ready to be brought out.

Mrs. Ogden Crane, of 9 East Seventeenth street, has for four years been soprano of the quartet of St. James'. This lady abounds in good qualities, of which her musical gift is but the flower. Charitable to a degree, noble, of happy disposition, earnest and helpful, a vocal teacher of first standing, a devoted wife and mother, teaching is her passion and voice building her delight. Her pleasant home at Bayonne, N. J., was saddened this year by the death of her youngest son, who showed musical talent. The eldest is also interested in the art. Her husband is a successful iron merchant.

Mrs. Crane was one of the Mundell Sisters Quartet, but for the sake of teaching resigned the position in favor of her niece, Miss Julie Underhill, a capable young musician with a voice very similar to her own, who is now with the quartet. Aside from this connection her work has

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been chiefly confined to church and oratorio fields. Her first "hit" was made by singing high C in the "Star Spangled Banner" in the Handel and Haydn Society of Brooklyn, of which the elder Mr. Damrosch was director. Parepa, the prima donna of the occasion, sought out the "high C's" father, and insisted that the child with the "fortune in her voice" should be cultivated, which she was. Like many another good singer she is indebted to America alone for her musical training. She began church singing at thirteen at Bedford Avenue Church, Brooklyn; later sang for five years at St. Anne's ("a magnificent place to sing in!"), and several years at the Church of the Puritans, Lafayette place and Marcy avenue, under Mr. Lawrence Bogert, the present director, and then came to St. James'. She is well known as a concert singer here and elsewhere, is a member of the Manuscript Society, and has a beautiful voice, which lies close to the lips and teeth. One of her studio fads is "The Hollingsworth Quartet," composed of the wife and three daughters of Mr. J. H. Hollingsworth, an influential musical citizen of Harlem.

Miss Fielding Roselle, also familiar to the public in concert work, has a rich, full, musical, contralto voice, without jar or break through its compass. A member of the Taylor Lyceum Star Company, a constant student of Mr. Courtney, her ambition is operatic work. Of Southern birth, she lives in New York, is pleasing in manner, dignified and impressive in appearance.

Mr. Shepherd, the basso, comes from the same sunny clime as Miss Roselle, and possibly the letters from and chats about "home" are exchanged between anthems. Mr. S. is a polished, gentlemanly musician, handsome, with a beautiful baritone voice, mellow in quality and finished in method. Mr. Dean is the tenor. He and Mrs. Crane, sad to say, are the only married members of the St. James' organ loft combination.

The organ loft is delightful, the acoustics the best. "An easy church to sing in!" is a stereotyped expression in regard to the place. Rehearsals are held on Friday evenings.

Mr. J. H. Hollingsworth, Judge Dean (no relative of the director) and Mr. R. S. Hollingsworth are among the wealthy and musically interested members. Regular and generous appropriation made annually for the music save this organ loft from subscription care.

One of the best known places of worship among the Oranges is the Hillside Avenue Presbyterian Church, whose pastor is the Rev. Stanley White, son of Dr. Erskine White, of New York, a young and vigorous preacher and organizer. One year ago the seating capacity of the church was increased from 800 to 1,300. Among the members are some of the best people of Orange, which is saying much. The pastor believes in making the music an aid to worship, and has in the organ loft a quartet of singers who would shine in any metropolitan church.

The soprano is Miss Jessamine Hallenbeck, well and favorably known in musical circles; contralto, Mrs. Frank Griffin, not so long ago a member of one of Brooklyn's celebrated church quartets, which included Mr. Gerrit Smith and Mr. Francis Fischer Powers; tenor, Mr. J. R. Mix, a talented organist as well as singer, and basso, Mr. Alec Irving, recently of the Madison Avenue Presbyterian Church, New York, and one of the officers of the Mendelssohn Club, whose voice is frequently heard from the concert platform as well as from the choir loft. At a recent special service, when the usual sermon was omitted to give way to the music, an auxiliary quartet from New York, consisting of Mrs. Bessie Stone, soprano; Mrs. Minnie Bell-Irving, contralto; Mr. C. A. Barnes, tenor, and Mr. Percy Heywood Hall, basso, assisted under the direction of Mr. A. Crommelin, organist. The program was unusually fine, and Mr. Irving sang Faure's "Nativity" hymn, arranged by him for solo, chorus and organ.

Mr. Lawrence Bogert, who—must now wait till next week.

FANNIE EDGAR THOMAS.

### Arpeggios.

**A** PROPOS of "The Messiah," at its performance in Music Hall on Friday evening extremes met when Mr. Louis Lombard, the smallest man in the audience, leaned over the footlights to shake hands with Mrs. Jennie Patrick Walker, by all odds the largest woman in the place. About ten years ago Eastern towns were gladdened by visits of the Lombard Concert Company, of which the small director of conservatory and the oratorio nightingale were the stars. They remain fast and firm friends. He refers to her as "one of my girls."

Mrs. Ogden Crane says she likes a tall, slim studio; the vocal faults remain close about her and are held by the air long enough for salutary treatment. She also says that she loves THE MUSICAL COURIER and has grown too long for its appearance each week, which shows her to be a teacher of progress as well as skill.

Mr. Oscar Franklin Comstock is buried in St. Joseph, Mo., teaching piano singing and harmony in the conservatory there, and also choirmaster and organist in a synagogue and a Presbyterian church. Without inspiration other than that of his own enthusiasm, the young man

would gladly return home if a good position offered itself in the city and would be grateful for any suggestion to that effect.

Stirring rehearsals are in progress for the next concert of the Metropolitan Society, to take place on January 10 at Music Hall. Among the musical numbers to be performed are "Gloria Patri" in Ninety-seventh Psalm, by Barnby; A "Slumber Song," by F. N. Löhner; a magnificent cantata by Becker, containing brilliant solos, trios, quartets and choruses; "Woodland Angelus," by Dvorák; Charles Wood's "Full Fathoms Deep," Gall's "Maidens With the Lips so Rosy," "Rose of the Garden," by Leslie, and "A Wreath of Roses in Our Love," by Rhineberger. The really quartet and solo work of the last two is being conquered by the chorus of 265 voices. Emma Juch will assist at the concert.

### Another Wolff-Hollman Matinee.

**M**ESSRS. WOLFF and HOLLMAN gave a matinee last Wednesday afternoon at Palmer's and played a popular program to an interested audience. Numbers by Ernst, Sgambati, Rubinstein, Chopin, Tchaikowsky, Wieniawski and Hollman were given in the usual finished style of these two entertaining artists. Mr. Hollman played his "Carmen" fantasia on the 'cello, and though it is nothing but a number of the better known melodies of that opera, strung together in a loose fashion, yet he made a great hit with it. His tone is certainly remarkable. Mr. Wolff had also much success. With Mr. Hollman's obligato Mrs. Anna Burch sang in a refined manner a pretty little "Chant d'Amour," by the Paderewski-periwigged 'cellist. José Da Motta, a young Portuguese pianist, and a pupil of Von Buelow, played Liszt's ballade in B minor, the Rubinstein-Beethoven "Turkish March," and for encore Schubert's "Wohin," from the "Schoene Muellerin" cycle. Later Mr. Da Motta played with Messrs. Wolff and Hollman the piano part in Mendelssohn's D minor trio. Both as a virtuoso and a musician he revealed many admirable qualities. He has repose, fire, finish and a pure musical touch, crystalline scales and wrists as light as a feather. Mr. Da Motta was not heard under the best auspices, for his piano was pushed so far back on the stage as to lose sonority. He will be heard to better advantage to-day at another Wolff-Hollman matinee in Palmer's Theatre. Miss Alice Mandelick, a talented young contralto, and pupil of Mrs. Ashforth, will be also heard.

### Communicated.

**L**AST Friday a meeting of the women and men comprising the two music committees of the world's fair auxiliary, was held, when the following action was taken:

It was voted to arrange musical congresses to occupy one week, beginning July 3. The time was to be apportioned approximately as follows:

One day, American College of Musicians.

Two days, National Association of Music Teachers.

Two days, musical educators (not connected as above), namely:

(a.) Common school music teachers.

(b.) College music teachers, meaning those who, like Professors Paine and Stanley, are trying to effect an equation between music and other studies as conditions for degrees.

(c.) Heads of conservatories.

One day, women as such. The women will co-operate in all the previous classifications.

A sub-committee was appointed to take the matter immediately in charge and report to the full committee at a meeting held early in January. The men's committee consisted of Mr. Cady and Mr. Eddy, and the undersigned as chairman.

Nothing has been heard as yet of the project to hold a festival of the M. T. N. A. in connection with the fair proper at this same time. The opportunity is open for a three days' festival, at which three important choral programs with orchestral additions and accompaniments may be had, devoted to American compositions. Two advantages will result from this: First, the collecting of a chorus and training it in local sections will result in many people making practical acquaintance with important American compositions for the first time. In this way public interest will be awakened. Moreover, when these works come to be given at the fair, the attendants will realize for the first time the real beauty of some of these works.

A second and obvious advantage is that a festival of this kind not wholly within the authority of the music bureau of the fair would permit the introduction of American works which, on account of their having been long time printed, or for any other reason, might not have passed the board of censors, before whom all compositions regularly have to pass as condition of performance in the fair proper—works which still might be worth considering and performing.

With reference to the congresses I may add it was not decided to give up the entire time to the organizations above specified, but only the principal meeting of the day. This leaves room to provide for small congresses of specialists not foreseen at this time.

The question of musical illustrations at the congresses

came up, and it was stated by Mr. Thomas that he would be able to afford all the help needed in the line of instrumentalists, but that it was yet somewhat uncertain in respect to vocalists. It was also asked what we might expect in the line of eminent foreign musicians and musical educators, and Mr. Thomas said that he was sorry to say the prospect was very remote. It seems that the plan he proposed for bringing over some of these gentlemen was overruled by a higher or more active power, and a different proposition substituted, the practical effect of which was to discourage the foreign composers from coming. I believe that Mr. Thomas proposed to offer a lump sum large enough for a man to come upon in good shape, and still by economy have a trifle left. Then if he chose to come plainly he would have more left. But the other proposition, I have been told, was merely to entertain the gentlemen here and on the way.

As yet the matter is only in a nebulous state, for no one of the committee is able to see exactly where a real practical benefit to art or to education will be likely to come from the congresses. But perhaps our minds will be more enlightened a few months later. Meanwhile we are honestly trying to get the thing in as practical shape as possible. It is to the latter end that the foregoing remarks are submitted to THE MUSICAL COURIER, in the hope that editorially or otherwise some good suggestions will be made.

The women have some great plans, which if they carry out they will have at all events an attractive meeting.

Respectfully,

W. S. B. MATHEWS.

### Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, IX Schwarzenbergstrasse 15, December 12, 1892.

**T**HE third Philharmonic concert, under Dr. Hans Richter, came off on Sunday, December 4, with the following program:

Overture, "Ruy Blas".....Mendelssohn  
Violin concerto, D minor, No. 3.....Max Bruch  
Max Lewinger.

Symphony, C major.....Schubert

The overture was brilliantly played and enthusiastically applauded.

Mr. Lewinger, a young violinist of great promise, pupil of Professor Grün, played the Bruch concerto with great success. This work was heard here last winter, when Joachim introduced it, without creating a very favorable impression. The young virtuoso Lewinger has a pure, good tone and plays like a thorough artist. The Schubert symphony has not been heard since 1886, and although an unusually long work was listened to with profound attention to the end.

The veteran composer Franz von Suppé personally conducted a revival of his popular operette "Fatinitza" at the Carl Theater last week, and although a man seventy-two years old handled the baton with energy and fire. The next day he was seized with a sudden attack of influenza and is now dangerously ill and confined to his bed. At the Theater an der Wien Alphons Czibulka's new operette "Der Bajazzo" was produced for the first time on Wednesday last and made a great hit. The comedian Girardi has the leading rôle and, as usual, made the most of it. The music is original, tuneful and catchy, and the operette would be sure to please equally as well in America, as it has done here. Mrs. Anna Judic is appearing in Ronacher's Variety Theatre and is singing to crowded houses. She has recently been fulfilling engagements in Buda Pesth and elsewhere and will remain here to the end of the month.

Mascagni's new opera "I Rantzau" will be heard at the Hof Oper in January, the orchestral rehearsals having already begun. Van Dyk will sing the principal tenor rôle. There has been quite a fight between Mesdames Lola Beeth and Renard as to who is to create the part of "Lisa." When Mascagni was here in September he distinctly wished Lola Beeth to take the part and now the director of the opera wants Miss Marie Renard to sing "Lisa," for some unknown reasons of his own. The outcome of this squabble is looked forward to with unusual interest.

Impresario Ignaz Kugel, of Vienna, has engaged the celebrated baritone Jean Lasalle, of Paris, for a series of concerts throughout Austria, Germany and Russia. Lasalle will be heard in Vienna some time in January. The same manager has also secured Mrs. Albani for an extended tour of the Continent, and she will also sing here next month. Both these concert will be under the local management of Alexander Rosé, who so successfully superintended the Diémer concert last week.

The friends of Felix Mottl here were rather amused when they read Mr. Lauder's letter in THE MUSICAL COURIER of November 23, where he speaks of the "lamented Mottl." Somebody asked me whether Mr. Lauder was referring to Mottl's impending marriage. I also noticed a slight error in the same number, when speaking of Weingartner's opera "Genesis," as having been produced in Vienna, whereas it was heard in Berlin. Speaking of "Genesis" reminds me of a good joke which the 'cellist Heinrich Grunfeld made lately. He was asked his opinion

about the new opera, whereupon Grunfeld said: "Well, it will soon be 'Gewesius,' and not 'Genesius.' This has certainly proven true, as Weingartner himself withdrew his opera from the repertoire, it having been a failure.

A well-known pianist and one who has many friends on your side, Miss Adele Mandlick, gave a chamber music concert on Friday, December 9, when she was assisted by Miss Adeline Herms of Berlin, a soprano; Messrs. Max Lewinger (violin), Luka (cello), and Jellinek (violin) and Desing (viola). The program was as follows:

Clavier quintet, F minor, op. 34.....Johannes Brahms  
Memnon.....Franz Schubert  
"Mit Myrthen und Rosen".....Robert Schumann  
"Wanderschwalbe".....Anton Rubinstein  
"Ich gieng im Wald".....B. Horwitz  
Sonata, E major, op. 109.....Beethoven  
"Gebet".....E. E. Taubert  
"Es muss was wunderbares sein".....Franz Ries  
"Nachtigallen".....A. Amedei  
"Zwischen uns ist nichts geschehen".....A. Zarzicky  
Clavier quintet, F major, op. 13.....Anton Rückauf

Miss Mandlick, a pupil of Epstein, is particularly well adapted to play chamber music, and acquitted herself with great success. Miss Herms, a good singer, comes from Berlin, where she is well known.

Max Lewinger, the violin virtuoso, gave a concert on Wednesday, December 7, when he played Wieniawski's concerto in F sharp minor, No. 1, which was heard for the first time in Vienna on this occasion. The other solos were:

Sarabande and Bourée.....Bach  
Nocturne, No. 2.....Chopin-Wilhelmj  
Saltarelle.....Vieuxtemps  
Airs Hongrois.....Ernst

Mr. Lewinger was assisted by Miss Franziska Reich, a promising young soprano.

Mr. Herman Grädener, who is pleasantly remembered as the conductor of the Symphony Orchestra at the International Exhibition of Music last summer, has just received an invitation to conduct the Berlin Philharmonic concerts next season, but owing to his permanent engagements in Vienna he refused the flattering offer.

The second Gesellschafts concert, under the direction of Wilhelm Gericke, was given Sunday, December 11, in the Musikvereins Saal, when Verdi's requiem was performed. The singers engaged were: Gilboni, soprano, from Turin; Pasqua, mezzo soprano, from Milan; Marconi, tenor, from Madrid, and Navarrini, basso, from Naples. Every seat in the hall was sold, and there must have been upward of 4,000 in the audience. In the royal box were Crown Princess Stéphanie and Archduke Karl Ludwig, brother of the Emperor. The soloists acquitted themselves with great credit, Marconi easily leading all others. He is without doubt the finest tenor that has been heard in Vienna for many a year and created a furore after his solo. The chorus and orchestra were splendid, and Mr. Gericke conducted with his usual energy and precision.

Verdi wrote this requiem in honor of Alessandro Manzoni, the celebrated poet of "Promessi Sposi" and it was produced for the first time in 1874 in the Dome of Milan. After this Verdi personally conducted his work in several large cities of the Continent. In Vienna it was heard for the first time in 1875 in the Royal Opera House, and yesterday's performance was the first in a concert hall. The next concert of this society comes off January 8, when the "Creation" will be sung with Henrietta Standthartner (soprano), Gustav Walter (tenor), and Franz von Reichenberg (basso) as soloists. Winkelmann, the tenor, has been sick lately, and instead of "Gottterdammerung" last night, "Der Fliegende Holländer" was substituted. Massenet's "Werther" and "Manon" still prove good drawing cards and Brull's "Gringoire" and "Das Goldene Kreuz" are also frequently given.

Richard Henberger's new opera "Mainacht" will be heard for the first time here beginning of January, Winkelmann singing the leading tenor rôle.

Mr. Alexander Rosé, the well-known music publisher, was married last week to Miss Bott, an English lady residing in Vienna. Arnold Rosé, the violinist, was the best man, and the newly married couple are now on their wedding trip. A new operette, "Edelweiss," by Karl Komzak, the popular and well-known bandmaster of one of the best regimental bands in Vienna, was produced to-night at the Carl Theater scoring a great success. The operette was brought out last spring at the Gartnerplatz Theater in Munich, under the composer's personal direction.

There are only a few concerts between this and the new year, everybody being occupied with Christmas, but a great number of entertainments are already advertised for January.

RUDOLPH KING.

**The De Reszkes.**—Jean de Reszke and his brother Edouard have arrived in Paris, and they have now definitely promised Mr. Bertrand, the director, to take part in certain special representations at the Paris Grand Opéra in January and February. This will be the first appearance in public of the eminent operatic tenor since the serious illness which cut short his engagement at the Royal Italian Opera last summer. Afterward, it is understood, he will sing at Monte Carlo, returning to England in May for the Covent Garden season.

## Berlin Letter.

BERLIN, December 18, 1892.

THE subsequent program of the Gesang-Abtheilung des Stern'schen Conservatoriums, presided over by Miss Jennie Meyer, the famous vocal instructor, took place on the eve of December 9 at the Singakademie. Kapellmeister Arno Kleffel wielded the baton. The concert confirmed the fame of the school, devoted to serious and artistic work. The school well merits the liberal patronage it enjoys. Those coming to Berlin to study vocal music should seriously consider the claims of this school—a veritable nursery of fine vocalists. The various songs were interpreted musicianly. The songs of Arno Kleffel deserve more than a passing notice. They are beautiful in every respect, faultless in form, interesting in the harmonies and charming in melodic invention.

The "Maitag" of Rheinberger, too, is a suite of songs of ravishing beauty.

### Jenny Meyer

mit der Gesangs-Abtheilung des Stern'schen Conservatoriums. Herr Kapellmeister Arno Kleffel hat die Direktion gütigst übernommen.

### PROGRAM.

- Salve Regina für Frauenchor und Sopran solo. Friedrich Gernsheim  
Solo: Fräulein Johanna Kratzke.
- Zwei Lieder.  
a. An die Musik.....Schubert  
b. Ungeduld.....Fräulein Anna Doehle.
- Zwei Lieder.  
a. Frühlingsfahrt.....Schumann  
b. Wanderlied.....Herr Richard Immelmann.
- Maitag, ein lyrisches Intermezzo für dreistimmigen Frauenchor.....Josef Rheinberger  
No. 1. Früh Morgens. No. 4. Reimspiel.  
No. 2. Ballade. No. 5. Heimfahrt.  
No. 3. Mittagsruhe.
- Scene und Arie aus: "Die Afrikanerin".....Meyerbeer  
Fräulein Fanny Opfer.
- Drei Lieder.  
a. Ninn.....Tosti  
b. Duftet die Lindenblüth.....Arno Kleffel  
c. Traubant.....E. E. Taubert  
Fräulein Ottilie Fellwock.
- Zwei vierstimmige Lieder a capella (manuscript).....Arno Kleffel  
a. Schlummerlied für Endymion.  
b. Blüthenglocken.
- Sieben Lieder.  
a. Mignon.....Schubert  
b. Es blinkt der Thau.....Rubinstein  
c. Widmung.....Schumann  
Fräulein Martha Schereschewsky.  
d. Ruhe Süßliebchen.....Brahms  
e. Frühlingslied.....Mendelssohn  
Fräulein Gertrud Bennecke.  
f. Ich Hebe Dich.....Grieg  
g. Er ist's.....Schumann  
Fräulein Kratzke.
- Drei Gesänge für Frauenchor.  
a. Tanzlied im Mai.....E. E. Taubert  
b. Sommernacht.....Heinrich Hofmann  
c. Frühlingslied.....Woldemar Bargiel

Sigismund Stojowski gave on December 17 a Klavier-Abend at Bechstein Hall. It cannot be denied that Stojowski has serious intentions, but, alas! misguided ones, as far as the interpretation of the Beethoven sonata and the Schumann numbers are concerned. The sickly, languishing sentimentality he affixes to Schumann is unwarranted. Schumann was a gifted poet ere he became a musician. His musical works have a poetic basis. This basis must be taken into consideration when formulating the conception of his musical works. The neglect or the ignoring of the poetic substratum is the reason that we have so very few real Schumann interpreters. If Stojowski would retire from the concert stage for two or three years and study Vortrag under some authority, much might be expected from him. Here was his program:

- "Sonate Es-dur," op. 81, No. 3.....L. v. Beethoven  
Allegro.  
Scherzo (Allegretto vivace).  
Menuetto (Moderato grazioso).  
Presto con fuoco.  
"Des Abends".....R. Schumann  
"Aufschwung".....  
"Warum".....  
"Grillen".....  
Fantasie, op. 49.....F. Chopin  
Legende.....J. J. Paderewski  
Scherzo.....Stojowski  
"Gondoliera".....  
"Au Soir".....  
Humoreske.....L. Zelénski  
Étude symphonique.....C. Chaminade  
Badinage.....Th. Dubois  
"Mélodie".....M. Moszkowski  
"En Route," concert étude.....B. Godard

Joseph Hofmann, the musical boy prodigy, is seriously sick with the measles.

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Eugen d'Albert, Therese Carreño-d'Albert and Moritz Rosenthal are booked to play in Berlin during January.

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The students of Prof. Heinrich Urban who compose for grand orchestra had their works performed at the Concert Haus on December 14. The suite of Freiherr

von Ledwitz, the former German Ambassador to Mexico, proved a work of decided merit.

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Merry Christmas and Happy New Year to THE COURIER staff.  
VON ESCHENBACH.

## Fannie Bloomfield-Zeisler.

THAT "Bernhardt of the piano," Fanny Bloomfield-Zeisler, has met with her usual enormous success this season. At Chicago, December 3, she played with the Thomas Orchestra Saint-Saëns' C minor concerto, and this is what the Chicago "Times" said:

Mrs. Fannie Bloomfield-Zeisler was the pianist. She gave a wonderful performance of the concerto. Her playing was forceful in the extreme, and the clearness of touch in the declamatory phrases showed a marvelous command of the instrument. Chicago has in the person of Mrs. Zeisler one of the greatest living pianists. Her playing is full of fire and passion and her technic is complete. The enthusiastic applause which fairly overwhelmed her at the close of the concerto showed the appreciation of the audience and was a gratifying mark of intelligence. She was recalled again and again and finally went to the piano and played Tausig's transcription of Schubert's military march as it has never been heard here before. She did not spoil it, as most players have done, by taking the tempo too fast, and her wonderful command of the instrument was ably shown in the variety of tone color. Chicago may safely claim that Mrs. Zeisler is the greatest lady pianist of the day.

Mrs. Zeisler plays the piano as only few dare to, and Chicago alone need not make the above claim. She plays better than most men, and she has a temperament among temperaments. Here is a synopsis of her work since the end of last November:

Worcester (Nikisch).....November 22, orchestra  
Thomas, Chicago.....December 2, "  
Council Bluffs.....December 3, "  
Omaha.....December 8, recital  
Milwaukee.....December 13  
Buffalo, symphony.....December 15, orchestra, matinée  
Memphis.....December 17, recital  
Nashville.....December 19, "

She plays recitals at the following places:

Chicago.....January 10  
Chicago....." 14  
Hollidaysburg, Pa....." 18  
Elmira, N. Y....." 18  
Poughkeepsie, N. Y....." 30  
Baltimore, N. Y....." 31  
Lebanon, Pa....." 25  
Delaware, Ohio....." 26

She also tours a week with Theodore Thomas in April, in Buffalo, Pittsburg, Cincinnati and other cities.

## Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF THE  
MUSICAL COURIER,  
BERLIN, W., Linkstrasse 17, December 18, 1892.

IN remarkable contrast with German musico-dramatic art, in which since the death of Richard Wagner hardly anything of note has been produced, Italian contemporary composers seem to have struck a new Renaissance period. Italy, moreover, is no longer dependent, as she was up to a short time ago, upon the aged but as yet by no means senile efforts of Verdi, but "the sons of Palestrina," as the Nestor of Italian composers recently called his confrères, are putting forth ample proofs that the cloak of their renowned predecessors has really fallen upon their shoulders.

Nowhere, however, except of course in Italy itself, is the young Italian school received more generously, more quickly, with warmer enthusiasm and real understanding than exactly in Germany, and the cause may partially be found in the fact that these modern Italian writers combine with the full southern blood of their native inspiration and their natural melodic flow an earnestness of method and sincerity of musico-dramatic expressiveness which was absent in most of the operas of the old Italian school and which, on the contrary, is the chief characteristic of Wagner's works.

Of Mascagni's successes it would be carrying coals to Newcastle to entertain you. But three works by other Italian composers are drawing the attention of the North German public to the land of song. "Mala Vita," the première of which was postponed several times on account of Stagno's illness, will be produced for the first time to-night at Kroll's, where "A Santa Lucia" has had a most successful run. Of the "Willis," which was brought out at Hamburg recently, both the Berlin and Hamburg papers spoke in most glowing terms, and it is asserted by the critics that the work, which is eight years the senior of the certainly overrated "Cavalleria Rusticana," has given to Mascagni more than one theme for his prize opera, and that, in fact, the maudlin intermezzo from the latter is nearly completely constructed upon material taken from the "Willis."

However that may be, one thing is sure, that the work which received the second prize at the now famous Sonzogno competition, Leoncavallo's "Pagliacci," is by far the superior of the two. There seems no doubt, either, that the judges thought so too, only as the "Pagliacci" is in two acts, headed by a short prologue, and did not



therefore correspond to the conditions of the prize competition, which asked for an opera in one act, the "Cavalleria Rusticana" had to be given the preference. Musically Leoncavallo's work is by far stronger and nobler than Mascagni's, and dramatically it is, if a trifle more spun out, at least equally as interesting. Moreover, Leoncavallo, like Wagner, was his own librettist, and the excellent German translation of his lines which was made by Ludwig Hartmann, the Dresden critic, shows him to be almost as good a dramatic writer as he is a composer.

The action is not a very complicated one. The prologue is given over to a monologue in which "Tonio" the "Taddeo," or "wicked young man" of a traveling comedy show, tries to convince the public that true sentiment can also lodge in the breast of a public actor. It is somewhat curious that the somewhat high flown speech should be given just to this character. He, however, develops his "villainship" in the course of the next act. He makes love, unsuccessfully, to "Nedda," the Columbine of the troupe, who, although married to "Canio," the "Bajazzo" and head of the company, is loved by and returns the love of "Silvio," a young peasant. "Tonio," in his fury about his unrequited love turns traitor and tells "Canio" of "Nedda's" unfaithfulness with a person he knows not. "Canio" tries to surprise the guilty pair, but "Silvio" makes good his escape before the "Bajazzo" has seen him.

In the second act Shakespeare's device of a comedy in a comedy is applied. "Taddeo" is screened by "Nedda," who then entertains in a charming tête-à-tête the "Harlequin" of the troupe. Suddenly the "Bajazzo" enters, whereupon "Harlequin" escapes. The "Bajazzo" insists upon knowing his name, and at this point the reality of the play, as distinguished from the comedy within the comedy, begins. At first neither "Nedda" nor the public are supposed to know this. But they soon become aware of the intensity of "Canio's" feelings, which find a dramatic climax when, upon again refusing to disclose the name of her paramour, "Nedda" is killed with a knife which the "Bajazzo" picks up from the table. Then "Silvio," who is among the peasant audience who attended the performance by the "Paggiacci," rushes upon the scene of action and is killed with the same knife that took "Nedda's" life. The "Bajazzo" falls down in a swoon and the curtain with him.

It cannot be gainsaid that this is a strong libretto, and I can assure the reader that the music in point of invention, intensity and orchestral color on a par with it, nay, oftentimes surpasses it. The work since Monday of last week, when the première took place in presence of the composer, who, together with the chief artists concerned in the performance, was repeatedly called before the curtain, has several times since been repeated at the Royal Opera House, and each time with equal success. Sucher, who conducted, is evidently in love with his task, and the tenor, Sylva, he of the iron voice, remembered from the defunct American Opera, sang "Canio" finely, although his acting of the part of the "Bajazzo" was as coarse as ever. Bulso was an excellent "Tonio" and Mrs. Herzog a pleasing "Nedda."

The Italian novelty was preceded by a German novelty which is now only 130 years of age. It is the little Sing-spiel of "Bastien and Bastienne," written by the then twelve year old Mozart and now supplied with a rewritten libretto by Max Kalbeck, of Vienna. The bagatelle contains some pretty, sweet and already characteristically Mozartian music; but otherwise, as my radical friend Henry T. Pinck, of the "Evening Post," would—in this instance almost justly—say, "it is of only an historic interest."

On Friday night Emil Götze appeared at the Royal Opera House as "Lohengrin," when the large building was absolutely sold out. Miss Hiedler was an indifferent "Elsa," and Rosa Sucher, although an artist of the very highest rank, did not quite satisfy as "Ortrud." She should never undertake such parts as do not lie well within the compass of her voice and dramatic abilities; for it is far better to be an incomparable "Isolde," "Elisabeth" or "Sieglinde" than not to be able to do one's self justice as "Ortrud" or "Brünnhilde."

Götze himself met with most pronounced success, although his voice has lost considerable of its former charm. Still, good tenors are rare, and he is such an one at least in a purely vocal sense. His permanent engagement therefore by Count Hochberg, which now seems assured, must be termed a good move on the part of the titled intendant of the Royal Opera House.

The concert stage has proved hardly less interesting last week (I always count from Wednesday to Wednesday, as probably most of THE MUSICAL COURIER's readers do) than the operatic one. The number of concerts, however, is so great that with the best of intentions, and even with the valuable assistance of "von Eschenbach" the field cannot entirely be covered. In fact, it is far more extensive even than that of New York during the height of the season, which up to the time of my residence here I used to consider hors de concours as far as quantity was concerned.

To proceed chronologically I have to confess to a sin of omission, as on account of the aforesaid "Paggiacci"

performance I was unable to attend last Wednesday to Mrs. Carl Feininger's concert at Bechstein Hall. The "Vossische Zeitung," however, in the person of its excellent critic, Urban, greatly praises the lady's cultured soprano voice and her well trained coloratura. She sang arias by Glück, Händel and Mercadante, and lieder by Jomelli, Brahms, d'Albert, Rubinstein and Yradicu, as well as two compositions by her husband, a prayer from his opera "The Brothers," and a bolero which Urban praises as being "of characteristic vivacity." That the concert was a success in every way will be gratifying news to that charming lady's many New York admirers.

Thursday evening brought an event to which I had looked forward with something more than even a keen interest. It was the orchestral concert of one August Ludwig, the "finisher" of Schubert's immortal unfinished symphony. The concert took place at the Philharmonic, the permanent orchestra of which hall was engaged to "render" Mr. Ludwig's lucubrations, for such his compositions proved to be, at least for the greater part, and their pretentiousness can only be explained on the score of megalomania, or, in plain English, "swollen head," from which quite fashionable illness their author seems to be suffering. Outside of the professional critics only a handful of people attended the concert, and this is to be regretted, as they could have heard some pretty good orchestration of the Wagner type, and here and there an acceptable "tune" of the Garden concert denomination.

As such, for instance, the opening number of the program, an overture with the high sounding title "Ad Astra," disclosed itself. It is an overture neither in form nor in contents, but a passable march in F major, orchestrated with more than average skill. All throughout the program this same style predominated, with the exception that here and there a three beat rhythm varied the monotony of the prevalent common time. This was the case with the "Double Menuet," which the composer prefaces with a ridiculous program and which is evidently nothing but a conservatory study. A trifle better is a "characteristic Polish intermezzo" in A minor, op. 5, but the next following intermezzo sostenuto, entitled "Delivery," deserves its title only with the very last F major chord. An overture in F sharp minor, entitled "March Wind," is lacking in everything but a pretty second theme, which, however, is boldly taken from Mendelssohn.

So it goes on wearily through the second half of the program, which contains a symphonic poem, "Ocean Surf," "Dreams in the Woods," a German comedy overture, and a pretty little string quartet movement entitled "Child's Carresses." Finally we reach the two movements de resistance with the high sounding denominations "A Philosopher's Scherzo and March of Fate, intended as a completion of Schubert's unfinished symphony in B minor." Further program to a symphony which, if any, is absolute and no program music, is appended by the composer, but his own explanations of his music are even more stupid than the music itself, and certainly not worth translating.

The first thing one would have expected Mr. Ludwig to do would have been an attempt to write at least in the style of Schubert. Nothing of the kind, however, is even essayed, and his scherzo in B minor, which, without its title and destination, would not have been so bad as a scherzo, became shallow and unsatisfactory when one thought of what it was intended to represent; and as for the march movement it was simply ridiculous. Imagine a Liszt Hungarian rhapsody theme of the most commonplace kind orchestrated most obstreperously and repeated ad nauseam, and you have Mr. Ludwig's idea of the last movement of Schubert's lovely torso. It is too bad that people will persist in composing who are incapable of inventing thematic material. As a conductor and an orchestrator Mr. Ludwig, who seems quite a young man yet, has a future before him; as a composer, never.

On Friday night Götze's "Lohengrin" kept me from attending the combination concert of Mrs. Lillian Sanderson, Marie Soldat and Bernard Stavenhagen. This traveling trio drew quite an audience to the Philharmonic, and the critics seem to agree as to the limited but pleasing vocal means of Mrs. Sanderson, as well as to the excellent qualities of Mrs. Soldat-Roeber, whom one paper denominates as facile princeps among female violinists. As for Stavenhagen I had already heard him on the occasion of the Wiesbaden Tonkünstlerversammlung, when he also, as he did here, played that musical monstrosity, Liszt's "Danse Macabre," for piano and orchestra. I then came to the conclusion that he had more technic than touch, and fleet fingers than fine feeling. This opinion seems to be shared by most of the Berlin critics.

Saturday evening I spent ten minutes at the Bechstein Hall, and stayed just long enough to satisfy myself that Miss Auguste Hohenschild, a contralto who gave a concert there and who butchered a beautiful Rossi aria, was still as poor a singer as she proved herself in New York several years ago, when I heard her as one of the supports (?) of Patti in Italian music.

Then I left for the Singakademie, where half an hour

later Mr. Max van de Sandt gave a piano recital with the following interesting program:

Fantasia, C-moll.....	J. S. Bach
Zwei Rhapsodien, op. 79.....	J. Brahms
No. 1 H-moll, No. 2 G-moll.....	
Sonata op. 101 A-dur.....	L. van Beethoven
Barcarolle Fis-dur.....	
Nocturne Des-dur.....	F. Chopin
Ballade As-dur.....	
Tarantelle aus "Venezia e Napoli".....	
Valse impromptu As-dur.....	F. Liszt
Spanische Rhapsodie (Folies d'Espagne und Jota arragonesa).....	

Van de Sandt, who is of Hollandish origin, is an excellent pianist, a genuine pupil of Liszt, who thought a great deal of him, and a modest, unassuming young fellow who comes before the public but rarely, as he spends a good deal of his time in teaching at the Stern Conservatory. His audience, among whom probably were many of his pupils, was both large and appreciative, and he deserved the hearty applause he received, and to which at the close of the concert he responded with Chopin's A flat waltz in double rhythm.

By far the most important concert of the week, however, was the Fifth Philharmonic, which at the Philharmonic took place last night under Raphael Maszkowski's direction. I must confess that I somewhat underrated his conducting after the previous concert. The manner in which he interpreted the Rubinstein "Ocean" symphony made me overlook somewhat his rather eccentric, selfish and altogether too showy display in conducting. To me the genius, or more correctly the creative talent, of Rubinstein has always been particularly sympathetic on account of the fertility and beauty of his musical ideas, and I must say that I have rarely heard them set forth to better advantage than in Maszkowski's careful and evidently con amore reading of the four original movements of his best orchestral work, which Bülow in his impotent spite struck from the program as "music by long haired pianists." Well, the "Ocean" symphony, as well as Rubinstein, can stand it, and the composition was received with genuine enthusiasm after each movement.

Outside of the symphony the program contained of orchestral numbers only the third Leonore overture, which was played in a technically flawless manner, but which on account of Maszkowski's personal peculiarities was somewhat lacking in dignity of reading.

Between these two works Mrs. Amalie Joachim was heard in Brahms' rhapsody (fragment from Goethe's "Winter Journey in the Harz Mountains") for alto solo, male chorus and orchestra, and in two songs with orchestra, by Mahler. As novelties these two latter excerpts from the "Balladen und Humoresken" of the Hamburg conductor did not strike me favorably. It is all Wagner with the Wagner left out; and the artistic result attained is by no means commensurate with the technical apparatus called into service. Mrs. Joachim sang as we all heard her do in New York last season, with only a fair remnant of her once glorious vocal organ. Her intentions are good, but she can no longer emit them in a way satisfactory to the listener, and I wonder therefore why she persists in singing. In spite of the sympathetic audience she only succeeded in gaining a succès d'estime and this, in the Brahms' rhapsody at least, may have been meant for the Berlin Teachers' Male Chorus, who sang their share both with discretion and purity. I wonder how Mrs. Joachim will fare in New York when presently she will return there! Why was not last year's fiasco a "sufficient evil" for her?

The other soloist at this concert was of the many pianists whom I heard here the best one. His name is Joseph Slivinski, and he plays with magnificent technic, great finish and with that strong coloring which is the characteristic of his Russian descent. Moreover, he played the Tchaikowsky B flat minor concerto, in which he was evidently more at home and in his element than Adele Aus der Ohe, by whom I heard it last interpreted under the composer's baton.

Of unaccompanied soli he gave Paderewski's charming B flat nocturne (which the composer sang for us so repeatedly last year and which has been only lately published) and Liszt's F minor study.

Both efforts, as well as the concerto, were received with

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gratifying applause by a large audience which patronizes these concerts and which must be considered the musically representative public of Berlin.

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At the next Philharmonic Concert, on January 8, Theresa d'Albert-Carreño will be the soloist, and she will perform her present husband's new piano concerto, which d'Albert himself recently played at Bremen and Brunswick with considerable success.

The concert is announced as to be conducted by Hans von Bülow, but whether or not he can conduct is a question of the future. At present he is confined to his house at Hamburg and the Philharmonic Concert which took place there last night was presumably conducted by Mahler. The erratic Hans is suffering with pain in his head, and his idiosyncrasies, which are numerous, give his friends great anxiety. Manager Hermann Wolff, who went to see him last week, tells me, however, that the physicians say that he is not at present any crazier than usual and that there is no cause for alarm. However, Bülow refuses to eat in company and his food is served to him in his study, and when he is not otherwise occupied he keeps up an interesting correspondence with a girl in a newspaper kiosk near the Potsdamer bridge. She showed me a photograph of herself which she is going to send to him for a Christmas present, but she would not let me see the inscription on the back, or one of her correspondent's letters. She seems an intelligent but very ordinary and neither pretty nor educated sort of a girl. She prizes von Bülow's friendship however very highly and speaks of her platonic admiration for him with great freedom.

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Last week the papers contained accounts from Vienna of the serious illness of von Suppé, but now it is learned that the popular composer of "Fatiniza" and "Boccaccio" is quietly recovering and will soon be in his usual good health. Let us hope so.

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The "Reichsanzeiger," the official Government organ, contained an item last week that no active military musicians, either singly or in a band, will be permitted to visit the Chicago exhibition. The "Reichsanzeiger" makes this announcement to contradict news which had been disseminated in the daily papers through the Reuter Telegraph Bureau to the effect that the inspector of the Prussian military bands was choosing from all German military bands musicians in order to form two corps intended for the Chicago exhibition.

The Wolff Concert Agency, who has this matter in hand and to whom I applied for information regarding this official dementi, replies as follows: "The German Ethnographical Exhibition, which, as is well known, has a separate exhibition within the Chicago World's Exhibition, has given a portion of its space for the erection of a concert garden. The concerts that are to be given in this are to be under the management of the Wolff Concert Bureau, which, for that purpose, will send one of its representatives to Chicago. It was originally their plan to engage two active military bands, one from the infantry and one from the cavalry, but for this His Majesty's consent was not granted. The Wolff bureau then proceeded to form two bands, and for that purpose they engaged two well-known former bandmasters—Messrs. E. Ruscheweyk and G. Herold. They chose from former military band musicians, of whom about 1,200 applied, and who had to play for probation in Berlin at the Philharmonie. They are to receive 300 marks (about \$72) monthly and all expenses paid. Each solo will be paid extra. The organizing of these two bands has been put into the hands of Inspector General Rossberg, of the German military music. The uniforms have been ordered, with a few slight alterations, according to Prussian models—for the infantry uniform that of the Queen Elizabeth regiment, and for the cavalry that of the Garde du Corps."

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Siegfried Wagner has gone to Vienna to be one of the witnesses to Felix Mottl's marriage. He is also to arrange for the performance of "Parsifal," which the Vienna Court Opera is said to be intending to give in 1893 after the author's rights have ceased to affect Austria, viz.: ten years from the date of Wagner's death, i. e., February 13, 1883.

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Theodore Reichmann, the handsome baritone, is reported to be gaining laurels and ducats in Russia. The news will interest many of his American friends.

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Pauline L'Allemand, also of the defunct National Opera and later on of the Casino, has recently sung with success at the Altenburg Court Opera House, and the old duke Ernest was so delighted with her "Rosine" in the "Barber" that he decorated her with the golden medal and crown for art and science. The lady will not return to the United States this season, but will be heard "as guest" at various German opera houses.

O. F.

**A New Mass.**—A new mass for two voices, choir and orchestra, by the well-known religious composer, G. Rota, was lately produced at Trieste and made a profound impression.

## Sunday Music.

At the Lenox Lyceum last Sunday night this was the program:

"Marche Rakoczy".....Berlioz  
Overture, "Les Francs Juges".....Bach-Gounod  
Ave Maria.....  
Violin, Mr. Clifford Schmidt. Harp, Mr. John Cheshire.  
Miss Emma Juch.  
Symphonic poem, "Vishegrad".....Smetana  
(First time in America.)  
"Kol Nidrei" (first time).....Max Bruch  
Mr. Joseph Hollman and orchestra.  
Andante from fifth symphony.....Beethoven  
Scherzo from "Midsummernight's Dream".....Mendelssohn  
"Night in Lisbon".....Saint-Saëns  
"Dance of the Sylphs".....Berlioz  
"Loin du Bal".....Gillet  
Scene and aria, "Freischütz".....Weber  
Miss Emma Juch.

Violoncello solos—  
Aria (arranged by Joseph Hollman).....Schumann  
Menuet.....Paderewski-Hollman  
Mr. Joseph Hollman.

Grand polonaise.....Liszt

The novelty was the "Vishegrad" symphonic poem, from Smetana's "Fatherland" suite. Last season Mr. Seidl gave a number from this suite. Possibly as a whole it would create a better impression, but the "Vishegrad" smells a bit of the lamp, though its martial opening and well worked out finale entitle it to some consideration. Hollman of course had a success. Miss Juch was also recalled. At the Music Hall a heterogeneous program was given under Walter Damrosch. Here it is:

Marche Militaire.....Schubert  
Intermezzo, from "Naila".....Delibes  
Concerto No. 1, for violin with orchestra.....Godard  
Johannes Wolff.

Quartet, "Rigoletto".....Verdi  
Miss Maconda, Miss Stein, Mr. Towne, Mr. Fischer.  
Hungarian Rhapsody, No. 1.....Liszt  
"Bohemian Girl".....Balfe  
"I dreamt that I dwelt in marble halls."

Miss Carlotta Maconda  
"Bliss forever past,".....Miss Gertrude May Stein  
"From the valleys,"

Miss Maconda, Miss Stein, Mr. Towne, Mr. Fischer  
"The heart bowed down".....Emil Fischer  
(Oboe obligato by A. Trepe.)  
"Then you'll remember me".....E. C. Towne  
"Thou' ev'ry hope be fled,"

Miss Maconda, Miss Stein, Mr. Towne, Mr. Bologna,  
Mr. Fischer.  
"When the fair land of Poland".....E. C. Towne  
Sextet from "Lucia di Lammermoor".....Donizetti  
Miss Maconda, Miss Stein, Mr. Towne, Mr. Bologna,  
Mr. Fischer, Mr. Stephens.

## Music in Boston.

BOSTON, January 1, 1893.

THERE is no need of rummaging the cupboard of antiquity. The thirst of singers and musicians was recognized centuries before certain gentlemen of Florence met at the house of Giovanni Bardi and invented the opera. The saying, "Cantores amant humores," was unchallenged by Roman moralist, monk, troubadour, or mastersinger. The good burghers who attended the feast given by Grangousier cried out: "Let us sing, let us drink and tune up our roundelays!" The Frontin of Molière ordered 100 bottles of Surène, for there were eight musicians and nine singers in the party. In Regnard's "Sérénade," opera singers are described as "wretched acquaintances; they take you into the tavern and you always pay the bill."

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Listen to the wisdom of the ancients.  
"It is the key of the cellar that tunes the voice."  
"A raging thirst does not make a man sing alto."  
"The cock crows best when his throat is wet."  
"He drinks like a flute player." The variations are endless: "Bellringer," "trombone player," &c. But there was a tradition that flute players were specially endowed by nature with thirst; just as it was long believed that oboe players always went mad.

"To drink like a musician."  
"A young man with a good voice was asked to join a parish choir. 'No, no,' he answered, 'I am already too much disposed to drink.'"

"When the bagpipe is full it sounds the best."  
"After drinking, you wish to sing; after singing, you wish to drink. He that does not love song and the bottle is a hideous monster without tongue and ears."

"Gute pfeiffer, brave säufer."  
To "intone" or "sing a mass" was a euphemism for "soaking."

"Vivere musice" was the same thing as to live clothed in fine linen, and faring "sumbustiously" every day. But the times have changed, since Plautus wrote; and he borrowed his expression from the Greeks.

Glarean, theologian, musician and poet laureate, the author of the "Dodekachordon" and the friend of Erasmus, admitted that he lived like a court musician. "I eat and drink well and I owe everybody."

Hearken unto the advice of Annibal Gantez to a young musician of the seventeenth century who purposed a concert tour. It is advice worthy of Polonius: "Drink some-

times with your comrades; for as you catch fish with a hook, so you can gain a musician's friendship with a full glass. \*\*\* Beware, however, of acquiring the reputation that many singers enjoy, subjects to wine: although one may say that all musicians are drunkards, remember that all drunkards are not therefore musicians."

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And so, whether it be Parisot himself, "Menestrel le Roy" in the fourteenth century, or the Rev. Arthur Bedford in the eighteenth, or Stephen Gosson in the sixteenth, the opinion expressed is the same: pipers and other musicians, players and singers, are too often "peevish cattle, that live by merry begging, maintained by alms, and privily encroach upon every man's purse."

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In view of these attacks on a long-suffering class, of which he was an honored member, what wonder that learned Georges Kastner in his "Parémiologie Musicale" defends his colleagues in terms of eloquent indignation.

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And yet the memory of certain scapegraces of the past is dear to even the temperate student of musical history. Of course the conduct of Joséphine Mainvielle-Foder was worthy of all commendation, for she drank freely of milk, and when during the siege of Hamburg there was no cow in town, a sortie was improvised and a cow was captured. To keep the animal from hungry mouths it was hoisted by stage machinery into a loft, where it was cared for tenderly. At the same time what a glorious career was that of Desmatins, who in her time sang many parts, from Venus to Iphigenia, and died when the eighteenth century was a child. In her younger days she was a scullion, but when she shone as an operatic star of the first magnitude she was served at table by domestics on their knees. Eating and drinking fattened her. She then took vinegar and lost her voice. Her flesh gained steadily, and she sought the aid of an heroic cathartic. A surgeon cut her open and removed nine pounds of fat. To describe the singular use to which this superfluous flesh was put might shock the sensitive. It is sufficient to say that Desmatins surpassed the fancy of Atreus at the famous banquet.

Then there was the imperial beauty with the siren-like voice, La Pélissier, whose excesses were so outrageous that even Castil-Blaze hid his face at the very thought. She never ate peas when they were below 60 frs. a plate.

It was the custom of French operatic managers of the seventeenth and eighteenth centuries to give to their singers strong doses of black coffee so that the different mythological characters might dilate with the proper and the expected emotions. It is said that Dumenil, who was Atys, Phaethon or Amadis, rose to sublime heights by drinking six bottles of champagne during a performance. An abject thing in private life, beaten soundly by Mlle. de Maupin who, in male attire, took from him watch and snuff box, he always appeared in the fifth act as a glorified demi-god of song. Worthy companions of Dumenil were Thevenard and Morelli.

Then there was Marie Laguerre, another estimable person, who worked so zealously in the vineyard of Noah that she turned "Iphigénie en Tauride" into "Iphigénie en Champagne." For setting a bad example she was imprisoned, and after her release she confined herself to thirteen glasses of champagne at dinner. Virtue is its own reward. It is true that she died at the age of twenty-eight, but she left 800,000 frs. in cash, 40,000 a year in investments, two houses and much jewelry.

The great Garcia gargled his throat with Tintilla di Rosa; he played "Almaviva" and "Don Giovanni" in realistic fashion, and one night as a drunken "Othello" he nearly strangled his daughter Maria, the "Desdemona." She contented herself with sardines dipped in madeira. She also drank half-and-half.

Or go back and read the biographical notes of appalling frankness concerning the singers in Brussels during the season 1705-1706, published in "Le Théâtre de la Monnaie," that monumental work by Jacques Isnardon. Is it possible that such people were able to sing when they appeared on the stage?

The Cinti-Damoreau mixed her drinks. They were coffee fortified with rum, malaga-pale ale in the last act. She was abstemious, however. So was Dorus-Gras, who lived chiefly on mutton and beans. The Stoltz ate hugely of macaroni. Messrs. Neukomm and d'Estrée claim in a recent number of the "Menestrel" that Patti, as a young girl, was passionately addicted to champagne, and that on one occasion she boxed Ole Bull's ears because he would not act as "Ganymede." But let us not come too near our own time.

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These are only a few noteworthy names in the black list. Although time and space protest, let us not pass over the deeds of Don Emanuel Barbella, violinist and composer, whom J. G. Naumann met in Naples. Here is the chronicle of Meissner, whose account is a singular contrast to the dry bones offered by Fétis: "Not before his sixtieth year did this man have a dwelling of his own. He lived, worked and slept in the rooms of his acquaintances or in public squares. Adventures that he did not attempt to



conceal had stiffened his neck beyond remedy. And yet he professed the greatest reverence for the Virgin, who, as he claimed, had rescued him by descending from heaven when he was in danger of assassination. In gratitude he took a solemn oath never to wear any colors but blue and black. An expert fencer, he fought every night in the streets. When the fit of composition came upon him he hurried to his nearest acquaintance, even though it were a tavern girl. Then would he borrow pen, ink and paper—for he owned nothing—and he dashed off his sonatas." Other details concerning the life of Don Emanuel must be omitted here, for this is a squeamish age. It would appear that Barbella was a man of "temperament;" and yet Dr. Burney found that his fiddling compelled sleep.

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These shocking examples are presented as New Year's reminders, incentives to sobriety and decency. There has been but little music here during the past week. The program of the Kneisel Quartet concert Monday evening the 26th included Beethoven's C sharp minor quartet, op. 131, and Brahms's piano quartet, op. 26. The ensemble, particularly in the Beethoven number, was almost faultless, and Mr. Nikisch proved himself to be an excellent pianist in chamber music. In the Brahms's quartet, the piano was at times too much in evidence. But in view of the virility and the musical intelligence of the performance it seems ungracious to refer to a slight bar to enjoyment that might not have been noticed if the piano cover had been closed and not raised to its full height.

The third of the Wolff-Hollman recitals was given December 30 at the Hollis Street Theatre. The program was again made up chiefly of salon pieces. Mrs. Antonie Beaumont, a soprano, made her first appearance and without popular success. She sang a canzonetta by de Fesch and Schubert's "Gretchen." She was nervous and her singing suffered thereby. To speak in detail of her performance might be unjust. Thursday she gave no overwhelming excuse for her appearance. Miss Marie Geselschap played Liszt's "Spasmodio" and "Waldestrauchen;" she also was heard with Mr. Wolff in the op. 11 of Grieg. The "Spasmodio" might be omitted from the programs of today. Stavenhagen plays it, to be sure, and Best arranged it, or disarranged it for the organ. But Liszt's musical representations of pictures and statues and saints walking on the water and preaching to the birds remind me of James Howell's description of the French familiar letters of the seventeenth century: "They have a kind of simpering and lank, hectic expressions made up of a bombast of words and finical, affected compliments only; I cannot well away with such sleazy stuff, with such Cobweb compositions, where there is no strength of matter, nothing for the Reader to carry away with him, that he may enlarge the Notions of his Soul." Miss Geselschap played accurately, but feebly and without color. As for Messrs. Wolff and Hollmann, there is nothing new to be said. I should like to hear them under more favorable conditions.

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The program of the tenth symphony concert was as follows:

Overture, "Benvenuto Cellini".....Berlioz  
Violin concerto, No. 4, D minor.....Vieuxtemps  
Symphony, No. 2, B flat.....Volkman

Mr. Schnitzler, who was the violinist, is a new member of the orchestra. He played with fluency and musical intelligence. He seems, however, to lack temperament, and in his bravura there were occasional departures from the true pitch. The orchestra gave a brilliant performance of the Berlioz overture. The Volkman symphony pleased the audience, and with reason. It has been called "small beer;" but small beer is very soothing and grateful, after deep potations of rebellious liquors or after spiced and Eastern food. So, at least, have heroes of Shakespeare and Thackeray willingly admitted. ]

PHILIP HALE.

### Lambert's College.

THIS week we present to our readers a view of the commodious building, 128 and 130 East Fifty-eighth street, which Alexander Lambert erected last season for the use of his successful conservatory at a cost of \$65,000. The college is a model in its way and most admirably adapted to its purpose. It has accommodation for 900 pupils and twenty-five class rooms, and it boasts of a beautiful concert hall, with a seating capacity of 500.

The extraordinary success that Mr. Lambert has achieved with the New York College of Music is without parallel in the history of musical institutions in this city, and it is interesting to recall the opening of Mr. Lambert's career in America. He arrived in New York from Vienna in 1884, and made his debut as a pianist with signal success. He appeared in nearly every important concert, the Symphony Society concerts in New York and Boston, the Seidl concerts, the Van der Stucken concerts, the Indianapolis Festival, &c., until 1887, when he decided to retire from the concert field and to enter that of the professorate. He was offered the directorship of the New York College



NEW BUILDING OF THE NEW YORK COLLEGE OF MUSIC, 128 and 130 East Fifty-eighth Street.

of Music, and has filled that important position with distinction ever since.

Under the new régime the college has grown to proportions that its founder could hardly have hoped to attain, and this success is explained both by Mr. Lambert's ability as a manager and his reputation as one of the most successful teachers in this country. He is surrounded, it is true, by a faculty of forty excellent teachers, but he is the backbone of the institution, and in practice as well as in theory he supervises all the classes. He is earnest and thorough in his work and loved and respected by his pupils. Many of Mr. Lambert's pupils have been heard in concerts in New York and other cities, and invariably they have surprised their critics by their admirable technique and phrasing. One of the praiseworthy features of the college is that many pupils have been and are instructed free of charge, and it should be stated here, to the credit of the director, that this expense is defrayed out of Mr. Lambert's own pocket. It is not surprising that the reputation of the New York College of Music has spread far and wide, and that pupils are flocking to it from every city in the Union.

Mr. Lambert has been as successful financially as artistically. He is deservedly popular with musicians and all who know him. He gives delightful artistic evenings at his residence in Fifty-eighth street, at which one may meet all the musical celebrities of the day.

### Paris Letter.

PARIS, December 10, 1892.

PARIS began its musical and operatic season, and from indications it promises to be a busy one. At the concerts of the "Société des Concerts du Conservatoire," the oldest and most glorious of all the artistic organizations which have a reputation which is known all over the world, gave their first concert of the season Sunday, December 4, at 2 o'clock, at the Conservatory Hall. Mr. Paul Taffanel, the first flutist of the orchestra, has been elected by its members the director, as Mr. Garcin resigned at the end of the past season. Mr. Hennebains, flutist of the Lamoureux Orchestra, took the place left vacant by Mr. Taffanel; other changes in the orchestra were the one of Mr. Berthelier, one of the very best violinists of this city, who fills the place of Mr. Danbé as chef d'attaque of the first violins; Mr. Thibault takes the same position with the seconds. This is the sixty-sixth year of existence of this Société, which was founded by Habeneck in 1828, who was the director and was followed by Girard in 1849, Tilmant in 1861, George Hainl in 1864, Deldevez in 1872, Garcin in 1886 and Taffanel in 1892. The program was as follows:

"Symphonie Héroïque" (Beethoven), "Prés du Fleuve Étranger" (Ch. Gounod), "Le Rouet d'Omphale" (C. Saint-Saëns), "O felix anima" (Carissimi), "Fuyons tous d'amour le jeu" (O. de Lasso), "Ouvverture de Léonore," No. 3 (Beethoven). The choruses by Carissimi (seven-

teenth century), and the one by Lasso (sixteenth century) were never executed before and were sung without accompaniment. The execution of both orchestra and chorus was, cela va sans dire, magnifique. Mr. Taffanel was much complimented for his excellent direction.

At the concert of the Châtelet, Sunday afternoon, the Colonne orchestra gave: Schumann's second symphony, which was executed for the first time in Leipzig in 1846. "Sicilienne" (by Pergolési), "Lamento" (by Fauré), "Procession" (by César Franck), were admirably sung by Miss Pregi. Mrs. Roger-Miclos played on the piano Saint-Saëns' concerto in C minor and had a perfect ovation. Orchestra—Wagner's selections from "Lohengrin": "Souper Sion d'Italie" (G. Charpentier), a wonderful and most beautiful composition which has been repeatedly played by the Colonne and Lamoureux orchestras. Mr. Charpentier is a young man, pupil of the Conservatoire. At the Lamoureux Sunday afternoon concert at the Cirque des Champs Élysées the program comprises: Overture of "Euryanthe" (Weber), "Variations Symphoniques" (Boëllmann), by Mr. Joseph Salmon, violoncellist; symphony with chorus (Beethoven), by Mesdames Leroux. Ribeyre, Bordin-Puisais and Messrs. Maugière and Auguez; "Grande Marche de Fête" (Wagner.)

All these concerts are attended by immense crowds, each hall seating several thousand people, and several times no more tickets could be obtained.

Mr. Camille Saint-Saëns has written to Mr. Colonne, chef d'orchestre, and Mr. Léon Delahaye, chef des chœurs, at the Opéra, thanking them for the pains they had bestowed upon the performance of his work "Samson et Dalila."

The success of Camille Saint-Saëns' "Samson et Dalila" will enable the management of the Opéra to devote itself to three matters which require attention. These are (1) "Stratonice," an opera in one act by M. Fournier, which obtained the first prize at the Lescent competition, and which must be produced before the end of the year; (2) "La Maledetta," a ballet by the late Mr. de Reinach and Mr. Gailhard, with music by Paul Vidal, which ought also to be produced before January 1; (3) the revival of "Faust," with new scenery, &c., and with a select cast. With "La Maledetta" will be given "Deidamie," an opera in two acts by Edouard Noël and Henri Maréchal, and not until this program has been got through will "Valkyrie" be taken up.

The principal rôles in Wagner's "Valkyrie" at the Opéra will be filled by Rose Caron, Bréval and Deschamps, and Van Dyck, Lassalle and Chambon. In order to give a greater éclat to the performances of this masterpiece, the rôles of the eight Valkyries will be filled by Carrère, Berthet, Wvns, Marcelle Dartoy, Marsy, Hégdon, Agussol and Vincent. As Van Dyck will not return to Paris before April 1, Mr. Alvarez will replace him at the rehearsals of "Valkyrie," and will subsequently take the rôle, as he succeeded his comrade in "Lohengrin."

The dates of the four masked balls at the Opéra during the Carnival season of 1893 have been fixed for January 14

and 28, February 11 and March 9. Everything will be done to render the balls a success. The orchestra in the great ballroom will consist of 200 performers and will be conducted by Mr. Witman, who conducted the orchestra at the Hippodrome. Mr. Edmond Audran will conduct the waltzes from "Miss Helyett" and "Sainte Freya" at the ball of January 14, and the orchestra in the avant-foyer will be intrusted, as in previous years, to Mr. Edouard Braustel.

A statement of receipts of the principal theatres during the past week may prove of interest to the readers of THE MUSICAL COURIER. The Nouveautés stands at the head of the list, with "Champignol Malgré Lui," and its receipts have not fallen below 5,700 frs. The Comédie Française stands next, except on the days when "Jean Darlot" has been played, and then follow the Folies Bergère and Opéra Comique, with from 4,000 frs. to 6,000 frs. The Gaité has received about 3,000 frs. and the Vaudeville, Variétés, Gymnase, Cluny and Ambigu about 2,000 frs. each. At the Porte St. Martin and Renaissance the receipts have been bad.

À une autre fois,

C. M. V.

### Letters From Robert Franz.

To the Editor of The Sun—Sir:

It has been most gratifying to every admirer of this great composer to read the appreciative notices that have appeared in the English and American papers respecting him. The German papers I have not seen, but Germany is always tardy in the recognition of the genius of her own sons, and Franz, like Mozart, Schubert, and Schumann, has been and probably will be a sufferer from this cause. Liszt, by his transcription of several of Robert Franz's songs, and by instituting, with the aid of the late Baron Senft von Pilsach and others, a series of concerts to raise a fund of 40,000 thalers, in order to make Franz independent, was the first to call the closer attention of the public to this lyric composer. Through the instrumentality of the late Otto Dresel his compositions, as well as his arrangements of Bach and Handel's arias, were largely introduced into America. In the year 1873 a concert was given in Boston, U. S. A., to contribute toward the fund raised on behalf of Franz, and a committee, consisting of the late Prof. Louis Agassiz, John S. Dwight, the eminent journalist and critic, the late Otto Dresel, Henry L. Higginson, who organized the Boston symphony concerts, and myself, undertook to receive subscriptions. The total amount realized and remitted to be added to the fund was \$4,381.

Though I have never met Robert Franz I have for years been in correspondence with him, and on looking over some of his letters it has struck me that a few extracts from them would be of interest to the musical public. I venture, therefore, to translate one or two.

On February 11, 1884, he wrote to me on the subject of composition and said:

The modern lyric demands a form as limited as possible, which dispenses with everything that is superfluous, thus leaving more to inference, instead of expressing the flow of thoughts to the last drop. This tendency we see not only in modern poetry, but in its sister art, modern music, and in both it is characteristic. When the two arts are therefore combined, as in songs, it follows that the music must grow out of the text, and must not be wedded to it without having any relation to it. And as every good text has a seed from which everything springs, so must the music to it also aim at a gradual developing process, and thus you will find in my songs a certain motive as a ground plan from which all else emanates. Further than this, the melody must strictly be in harmony with the words; the rhythm must only in very exceptional cases change; the harmony must finally be based on the diatonic system. The last I hold especially important, because nowadays one seeks to represent originality through modulations which are forced and foreign. These fundamental principles have guided me in my compositions, and I have never had reason to repent that I always followed them to the utmost of my ability.

On February 8, 1889, he wrote:

Although the musical tendency of the English public is only known to me from a distance, I have not the least doubt that in Albion the public is treated to a great deal of trash that seems to it to sound well, and all old countries are prejudiced against innovations or new elements. America is virgin soil, which willingly takes up with what is offered. That it also takes up trash that is offered is not to be denied, but its force is soon spent, because that which is poor can have no long existence amid nations that strive forward. Do not imagine, however, that Germany is an El Dorado in this respect, because trash music is also announced here en masse: Man macht viele musik, er lebt jedoch keine! The good people want to be amused for their money. To be educated in art or by means of it does not entice them. If you knew how solitary and alone I am, and how embittered my life is here in Halle, you would hardly believe it. Sometimes a sympathetic word and genuine interest come to me from abroad, but generally makes the impression as if aims were given to a beggar. This after a while becomes habit. One gradually seeks, heedless of advice, to crawl into one's own shell, and find consolation in the thought that better men have fared worse.

On his seventieth birthday he seems to have felt in a different mood, for he wrote:

The 28th June has brought me ovations in presence of which I stand stupefied. From all parts of the world I have received addresses, over 200 letters and seventy telegrams. The greater portion I have to answer personally, although my lame arm protests against it. That I have lived to see my artistic efforts thus appreciated in wide circles, and that those good friends of mine who have faithfully stood by me in the bad times may also feel a sense of satisfaction, gives me unspeakable joy. Say this to Dresel and others; I cannot write, though the spirit is willing. My head is in a whirl. I know not where to begin and where to end.

On another occasion he wrote:

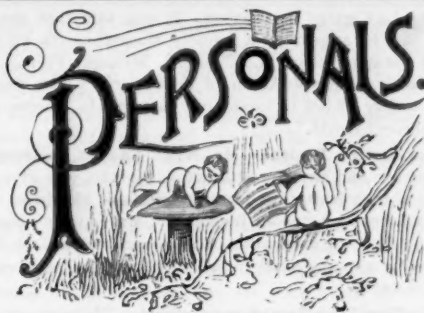
Art must always preserve an aristocratic dignity; at least that is the principle I have always endeavored to follow with my own humble powers.

I fear I have already trespassed on your space, and hence I abstain from quoting more, but I think you will agree with me that these extracts are of great interest to every musician and everyone aspiring to become one.

SEBASTIAN B. SCHLESINGER.

LONDON, 45 ALBERT GATE, S. W., December 17.

—"Sun."



**C. L. Staats.**—Mr. C. L. Staats, a prominent clarinet soloist, has just returned from a very successful Western trip with Sousa's New Marine Band, and is now filling many engagements in the New England States. He has been engaged by a Boston musical bureau for a five weeks' tour in February and March. Mr. Staats has already filled engagements in that section, to the entire satisfaction of the concert givers.

**An English Tenor.**—Arthur Glynn Bigge, a well connected Englishman, was held in \$1,000 bonds at the Tombs Police Court on Wednesday last on a charge of theft. He has been for the past four months tenor soloist in the Baptist Tabernacle in Second avenue. Bigge, it is charged, has swindled a number of persons, including Lynnwood Palmer, an English artist; John Carlon, the latter's secretary; Johann K. Pauw, an English actor; Actor Sothorn, Richard Harding Davis, August Belmont, and the Rev. Mr. Putnam.

**Oh, Vladimir!**—London, Dec. 28.—A reporter interviewed Mr. Vladimir de Pachmann to-night, on whom a citation in divorce proceedings has just been served on behalf of his wife by a firm of Parisian lawyers. His wife was formerly a pupil of his. She appeared with him in New York a season or two ago. She is now touring in Canada under the name of Maggie Oakley. Her mother is living in Paris. Pachmann expressed great indignation and surprise at the accusations of misconduct with Mrs. Andre in Paris. He said he did not know Mrs. Andre, and had never met her, so far as he could remember. However, he would not defend the suit.—"Recorder."

**Fred. Leslie's Story.**—Poor Fred. Leslie met with many queer incidents during the Gaiety Company's tour around the world. On the way to San Francisco the company stopped for a few days at Honolulu, and while there Leslie and his associates attended a national festival at which the king and all the Hawaiian dignitaries were present. A concert by a band of native musicians, with a German leader, constituted a part of the proceedings. During the progress of this festival it was announced that the band would play the Hawaiian national anthem. All the natives, dignitaries, as well as common people, arose and uncovered their heads. The Gaiety Company followed their example, and prepared to listen in a very reverential fashion. The band began to play, and Leslie was immensely surprised to hear the strains of a well-known song of the London music halls. He glanced at his fellow players, and they could scarcely keep from laughing outright. When the music was over he went to the leader and asked him the title of the piece which his band had just played.

"Dhat vos the Hawaian andthem," he said.

"But," persisted Leslie, "isn't the melody the same as 'He Wears a Penny Flower in His Coat'?"

"Sh! Don't say a word," replied the German. "Dhey wanted ein national lieder and dot vos as good as anydings I could compose."—"Philadelphia "Music and Drama."

**Leslie Gordon.**—Leslie Gordon, the song writer, otherwise known in private life as Mrs. Torrance, is at present in New York. Mrs. Torrance is a very charming ballad singer. Her engagements are under the management of Louis Blumenberg, of the International Bureau of Music on Fifth avenue.

**Clara Poole-King.**—Mrs. Clara Poole-King has received an appointment as a member of the Advisory Committee on Music at the Columbian Exposition.

**A Swedish Songstress.**—Mrs. Caroline Ostberg, from the Royal Opera House, Stockholm, will sing in many of the larger cities during the present season. She is under the management of Mr. Louis Blumenberg, of the International Bureau of Music, 114 Fifth avenue.

**Carlotta Maconda.**—Miss Carlotta Maconda, a Senano pupil, sang at the concert of Gilmore's Band at Boston December 18. The following are among the pleasant notices she received:

Miss Carlotta Maconda sang "Thou Brilliant Bird," by David, charmingly. She has a high soprano, flexible and pure, and her singing was greatly enjoyed. She was also heard in the duet from "Il Trovatore," and this beautiful scena was also redemanded.

The difficult polonaise from "Mignon," sung by Miss Maconda, was one of the hits of the evening, and the lady's execution, runs and staccato notes aroused her auditors to great enthusiasm and gained the artist an encore.—Boston "Globe."

Miss Carlotta Maconda, the soprano vocalist of the organization, has made earlier successes here, which prepared her audience for

the admirable singing she did in her number, and the skill she displayed in the use of her singularly enjoyable voice, her fine taste and her brilliant abilities in vocal technique, all combined to create a sensation after each of her appearances. —Boston "Herald."

**Pollieri's Opera.**—Mr. G. B. Pollieri, one of the leading Italian organists, has written an opera, "Colombo Fanciullo," which has already been successfully produced at Genoa during the exposition, and is now being produced at the Parma Conservatory. Mr. Louis Lombard, of the Utica Conservatory, has secured the American rights of production and publication.

**Siegfried Wagner.**—The only son of Richard Wagner, Siegfried Wagner, familiarly known as "Young Siegfried," officiated as best man at the wedding of Felix Mottl and Miss Staudthartner, which took place in Berlin recently. Mr. Mottl is the musical director at the Carlsruhe Opera House, and his bride is well known as an opera singer in most of the Continental capitals. She has of late been singing in Vienna.

**Chaston de Mear.**—Mrs. Chaston de Mear died at Paris Noember 30. Anne Arsène Chaston began her career at Bordeaux, where her excellent soprano voice and her great dramatic intelligence gained her rapid success. In 1846 she sang at Brussels, and in 1849 at the Opéra Comique, after which she adopted the Italian stage, and appeared at St. Petersburg, Madrid, New York, Baden, Havana, &c. She returned for a brief period to the Opéra Comique in 1852 and then went abroad again. In 1862 she appeared at the Théâtre Italien in "Otello," and created at Baden the rôle of "Beatrice" in Berlioz's opera "Beatrice and Benedict." On the death of her husband she abandoned her career. Mrs. Chaston de Mear was born in 1824, not in 1827, as stated in the supplement to Fétis. Also her name was "de Mear," not "Demear." These corrections are due to Mr. A. Pougin, of the "Ménestrel."

**Paul Kalisch.**—The management of the Vienna Opera has re-engaged Paul Kalisch for the month of March.

**Stagno.**—The slight accident to Stagno is pronounced by the doctors as not dangerous, and he will soon reappear at Kroll's.

**Halir.**—Professor Halir played with great success Lalo's "Sinfonie Espagnole" and Paganini's concerto at the last Hamburg Philharmonic. In consequence of the illness of Von Bülow, Capellmeister Mahler directed.

**Thomas.**—Mr. Ambrose Thomas has gone to Hyères to pass some weeks in quest of fresh air.

**The De Reszkes.**—The brothers Jean and Edouard de Reszké will return to Paris at the end of this month and will give some representations at the Opéra.

**Delmas.**—A severe cold caught by the tenor Delmas has delayed the production of "Werther" at the Opéra Comique, Paris.

**Calvé.**—Miss Calvé, who is to appear as "Carmen" in Paris, has announced that "she decidedly will not play castagnettes. In spite of her severe study of this musical instrument she cannot master it, but will substitute for the solo in the second act a shawl dance of a picturesque character"—we suppose à la Loie Fuller.

**Alboni.**—This veteran artist has sent to the Prefect of the Seine 2,000 frs., to be given as prizes to twenty boys of the communal schools.

**Rubinstein.**—A biography of A. Rubinstein has been published by Eugen Zabel.

**Scheffel.**—A monument to Victor von Scheffel will be erected this year in Carlsruhe.

**Moir Clark.**—A quintet for piano and strings by the Scotch composer, Moir Clark, has lately been given in Dresden and noticed by the critics in terms of high praise.

**Vonessa.**—A young American, Litta Vonessa, who has been studying under Mrs. Marie Röse, will shortly make her début in Rome, in Massenet's "Herodiade."

**Van de Sandt.**—On December 10 Max van de Sandt gave a piano evening in the Singakademie of Berlin. Liszt in 1884 wrote: "He is an artist of extraordinary talent, and will prove himself to be more and more an artist of the rarest kind."

**Alfred Krasselt.**—The young violinist Krasselt lately received from Georg Ebers the following quatrain:

Was unter den Vögeln der Nachtigall Sang,  
Das ist im Orchester der Geige Klang,  
Und wird sie gespielt, wie's von Dir geschieht,  
Gleicht die Stimme der Geige der Engel Lied!

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**Connecticut M. T. A.**—The report of proceedings at the third annual meeting (1892) of the Connecticut Music Teachers' Association has just been issued. It contains a full report of the meetings and recitals, as well as much other information of interest to musicians.

**Trouble at the Oratorio Rehearsal.**—At the last private rehearsal of the Oratorio Society on Wednesday afternoon last, many of the members of the chorus were surprised to learn that only one escort for each member would be admitted. As many of their friends were from out of town, Mr. Damrosch's order created no little dissatisfaction, especially as no warning had been given. In many cases it was necessary for their friends to wait outside in the street till the conclusion of the rehearsal, though a number offered the full price of admission to a regular performance, which was refused. Inside Mr. Damrosch kept the chorus repeating the more difficult numbers or even a few bars, though it was understood this was to be a full rehearsal, spoiling the pleasure of those who had been admitted. The trouble has caused much hard feeling among the chorus and there is talk of calling a meeting to discuss the matter.

**The Boxall Concert.**—Miss Avie Boxall, harpist, gave a concert at Chamber Music Hall, Tuesday evening of last week, with the assistance of Miss Hettie Bradley, soprano, and the Dudley Buck Quartet. A large audience attended and apparently derived much enjoyment from the program. Miss Boxall is a capable player and was heard to advantage in a number of selections. The quartet also deserves recognition for its fine singing.

**"The Messiah" at Newburgh.**—The first entire performance of an oratorio ever given at Newburgh, N. Y., occurred on Wednesday evening of last week, when "The Messiah" was sung by a chorus of 160 members of the Church Music Association, under the direction of C. B. Rutenber, of New York. Miss Fannie Cartzadafner, Mrs. Clara Poole-King, Mr. J. H. McKinley and Mr. Carl Dufft were the soloists. The chorus has been in rehearsal since last spring, and the work was given with smoothness and finish.

**For a Newer Music Hall.**—Plans have been filed with the Building Department for extensive alterations to the Music Hall to cost over \$300,000. On the corner of Fifty-six street and Seventh avenue, now occupied by an unsightly dwelling and saloon, will be erected a tower and building in harmony with the present structure, the addition, however, being three stories higher than the old building. A new concert room with a capacity of 1,300 is contemplated, as is a roof garden to occupy almost the entire roof space, and perhaps to be connected with the new concert room.

Work on the alterations will be commenced about May 1, and will not interfere in any manner with the use of the concert room or studios now in use.

**The Future of the Opera House.**—Some indefinite and contradictory reports have been heard within the last few days in regard to the disposition of the Metropolitan Opera House. The legal forms necessary to its sale are not yet completed. It has been hinted that the house would not probably be rebuilt, and it has been asserted that it would. A report that Adrian Iselin had been buying a controlling interest in the stock probably arose from the fact that he has acquired the greater part of the stock of the company which owns the Broadway corners of the building occupied by apartments. It is said that several combinations have been formed among the stockholders for the purpose of buying the house.—"Tribune."

**A "Jupiter" Jumble.**—Chicago, December 27.—By reason of the failure of the Digby Bell Opera Company forty members of the company are absolutely penniless. A benefit performance at one of the local theatres has been arranged, in which E. S. Willard, Pauline Hall and nearly all the other theatrical people now in town will take part. Several cash contributions have been received, and all members of the company will be taken care of.

It is expected that the company will be reorganized, Henry E. Dixey replacing Mr. Bell.

**Manager French Must Pay.**—Lillian Russell objected to the comic opera "Maid of Plymouth" after her manager, T. Henry French, had signed a contract with Thomas Pearsall Thorne, the composer, and Clay M. Greene, the librettist, to produce it at the Garden Theatre

after "La Cigale" last season. It was said that she did not like to appear as a homely Massachusetts maiden after the splendor of "La Cigale." Manager French was ordered by Judge McAdam, of the Superior Court, yesterday, to pay \$2,000 in liquidated damages to Thorne and Greene.—"World."

**The Lawton Recital.**—Mr. W. H. Lawton, the musical instructor, and Mrs. Beebe Lawton, soprano, will give another of their invitation lecture recitals at Hardman Hall on to-morrow afternoon, January 5. Mr. Lawton's lecture will be upon the cultivation of the voice, and will be illustrated by a song recital in which he will be assisted by Mrs. Lawton.

**The New York Symphony Concert.**—The next concerts of the Symphony Society will be on Friday afternoon and Saturday evening at Music Hall under the direction of Mr. Walter Damrosch. Mr. Adolph Brodsky will be the soloist and will play Tchaikowsky's concerto for violin with orchestra. The orchestra will play Mozart's symphony in G minor, Dvorák's dramatic overture, "Husitska," the "Siegfried" idyl, Wagner, and the theme and variations from Suite 3, Tchaikowsky.

**Cyril Tyler's Concerts.**—Master Cyril Tyler's next appearance in this city will be at the Madison Square Theatre, instead of the Casino, as it has been announced, on the afternoons of Tuesday and Friday, January 10 and 13. He will have the assistance of an excellent concert company.

**To Reside in New York.**—Rafael Diaz Albertina, the violin virtuoso, has decided to make New York his permanent home as a soloist and teacher.

**Nordica Operatic Company.**—Mr. C. A. Ellis, manager of the Boston Symphony Orchestra, has organized the Nordica Operatic Company, which will begin a tour of the States on January 16. The company will consist of Mrs. Nordica, Mrs. Scalchi, Miss Helen Dudley Campbell, Andreas Dippel, Del Puente and Emil Fischer. Mrs. Scalchi is expected to arrive in New York within two or three days.

**Hammerstein's Opera Company.**—Mr. Oscar Hammerstein announces that his season of English opera at the Manhattan Opera House will begin on January 23 with Moszkowski's "Boabdil," an opera that has been received with great favor in Germany and in Russia. It has been translated into English by Mrs. Helen Tretbar. The second performance will be "Carmen," in which Mr. Duward Lely, the London tenor, will make his American debut. The chorus rehearsals are now going on under the direction of Mr. Liesegang. Mr. Sam Franko will be the leading violin of the orchestra.

**Emma L. Heckle.**—Miss Emma L. Heckle has been engaged to sing in Newark, N. J., January 11 and 23.

**Three Wagner Concerts.**—Three Wagner concerts will be given by the Symphony Orchestra in the Music Hall the latter part of February, under the auspices of the lady board of managers of the Orthopedic Hospital and Dispensary, for the benefit of that institution. Several soloists will be engaged, and there will be a chorus of 500 singers.

**Wilkie's Ballad Concerts.**—Alfred Wilkie, who is well known in the East, has been giving a series of ballad concerts at Maple Hall, San Francisco. A daily paper says of him:

Alfred Wilkie has made one of the hits of the new season with his afternoon ballad concerts. Yesterday a large and elegant audience filled the Maple Hall of the Palace Hotel to pass judgment on Mr. Wilkie's musical venture. The verdict was unanimous that the popular tenor understood exactly what was wanted. The hour was happy, the program of proper length, the style of the whole entertainment caught the ladies and the musicians alike, and altogether the first Wilkie "Afternoon" was a brilliant success. The program satisfied all tastes. It included solos by Mrs. Berry Fisher, Mrs. Dickman and Messrs. Wilkie, Carroll and Fleishman, and part songs and duets by the same vocalists. Mr. Wilkie sang in excellent style "The Anchor's Weighed," declaiming an encore. The ladies were kindly received, but it seemed to be the gentlemen's day. Victor Carroll was not allowed a simple bow in answer to a hearty recall for his "Brigand's Life," but was forced to repeat a verse. Mr. Fleishman, the pianist, one of our boys of whom we are proud, was also compelled, after his superb playing of a Moszkowski polonaise, to satisfy the audience with a second brilliant number. The glee and madrigal were gems in their way. One of the prettiest features of the concert was the wearing of bonnets and calling gowns by the ladies taking part. There was a tone about the entire affair that is not usual in afternoon concerts. Mr. Wilkie is to be congratulated on No. 1 of his series.

**Late Cablegrams.**—Verdi, the great composer, who in his long lifetime has seen one school of music rise and another fall into semi-decline, has just taken a journey to Milan to superintend the production of his new opera, "Falstaff." In spite of his great age, he is as eager and intense over this new child of his fancy as Mascagni, the young, is over his latest.

Something of the querulousness of old age has added to the natural querulousness of the musician and he has wrapped his new opera about with extraordinary precautions of secrecy. Not a line of the score is to be seen; the mise en scène is kept a profound secret, and the only thing known of the libretto is that it has been drawn by Boito from Shakespeare's "Henry IV." and "Merry Wives of Windsor." There are ten principal parts—two sopranos,

one mezzo, one contralto, three tenors, two baritones and one basso. The singers have all been selected by Verdi himself, and, beginning to-morrow, the opera will be gone over with the minutest care. It will be produced just a month from to-morrow's rehearsal.

Meanwhile Mascagni is not idle, and his new opera "Radcliffe" will have its first showing in March. The young composer is working as hard over it as his volatile nature will permit.

Since the production of "I Rantzau" people are asking why he does not stick to melodrama, which made him famous. When asked that question last week he said: "How on earth am I to go on writing melodramas, if by melodramas you mean works like 'Cavalleria Rusticana'?" To begin with, it is the hardest thing in the world to get a good libretto. In 'Cavalleria' I found a treasure, and when I find another one of the same sort, or at least one as spirited and dramatic, why, then I will do my best to write another 'Cavalleria.'

"But, then, there is another thing—the public taste. If I had followed my first success with an opera of the same sort I should have had to put still more pepper in or it would have seemed flat.

"Now, leaving out of the question all idea of musical inspiration and so on, I could not stand the nervous strain that is involved in writing two such operas, one after the other. I love my work, but it is frightfully exhausting. Even a thing like 'I Rantzau,' which you call idyllic and gentle, takes a tremendous deal of energy out of me," and, looking at his worn face and his air of general weariness, one could well believe it.

"So, you see, I have thought it better to give a little rest both to the public and to myself by varying the styles of my operas. The one that will be done next, 'William Radcliffe,' is melodramatic enough to satisfy all.

"By the way, let me be honest about that. I see that it is spoken of as a new opera, but as a matter of fact it was written seven years ago, when I was twenty-two."

"But you are at work upon a really new one, are you not?"

"Oh, yes, 'Neroné.' I have always wanted to handle that subject. It is so full of dramatic opportunities," and his eyes lit up with a strange fire, while he was thinking of the great scenes that he would plan.

"Now, one last question. Have you any definite musical policy? Are you working to further any particular views or aims for the future of Italian music?"

Mascagni hesitated a moment. "If I say yes outright, you might perhaps think me egotistic, but I assure you I do not overestimate my own importance. Certainly I have aims—perhaps wishes would be the better word. My artistic ideal is the even balance of truth and beauty. I want always to be true, even to be realistic, but I want never to lose beauty. I do not know how to put it quite accurately, but I cannot express myself better than by saying that I should like to do for Italian music something of what Wagner did for German. I endeavor always to portray in my music the emotion of the instant, and to preserve always the ideal of Italian melody."—"World."

**"L'Amico Fritz."**—The first production in New York of Mascagni's opera, "L'Amico Fritz," will be given at the Music Hall on Tuesday evening, January 31, by Mr. Walter Damrosch and the orchestra of the Symphony Society, for the benefit of the Young Men's Hebrew Association and the Hebrew Institute. The leading artists will be Mrs. Selma Kronold-Koert, Mrs. Clara Poole, Mr. Giuseppe Del Puente and Mr. Payne Clarke. A chorus of at least forty voices will take part. The entertainment will be under the management of Mr. Morris Reno.

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18 West 23d Street, New York.



# PADEREWSKI.

## Return of the Great Pianist.

**S**TRONGER physically, stronger in his art, Ignace Jan Paderewski faced an enormous audience last Monday afternoon at Music Hall and again played the piano like a demigod. Let it be premised at once that in his treatment of the usually unresponsive instrument of wood and wires Paderewski is unique; his touch is peculiarly original; his treatment of hackneyed passage work is so distinctive as to spiritualize the most mechanical feature in piano playing. Most pianists keenly differentiate their passage and their cantabile playing.

Even those artists who possess a beautiful singing touch become automatic the instant involved figure work is to be played. They may sing their song, but arpeggios, double notes scales, octaves are given crisply, distinctly, but as something not integral with the composition; in a word, technic becomes master, and the pianist a slave to finger velocity. Not so with Paderewski; with the same accuracy, deftness, endurance, clarity, he sings, always sings. His scale shimmers golden along the keyboard, but it ever sings.

In the most rapid flights one never misses the sense of foundation, of legato. He is the most lyrical artist, in the true sense of the word, of his generation. He draws from the piano a pure, prolonged volume of tone, which he molds sculptor wise into the loveliest of images; for Paderewski is one of those artists to whom the Beautiful is concrete, a thing to be felt and heard, and all ugliness abhorrent. One never could fancy this young poet being in sympathy with certain moods of Brahms and Tschai-kowsky—moods in which the ugly truths of life are half revealed; harsh, crackling moods of doubt and unfaith.

The bitterness of sorrow, in Paderewski's music, is mutely veiled; agony there is, but it is transfigured, translated into terms of beauty. Paderewski feels deeply and his hearers feel with him, but his feeling is suave, serene; even his brilliancy is never metallic or unlovely. The playing; then, of this man is eagerly listened to, simply because he soothes, softens, makes sweet even adversity. The great heart in his bosom is for humanity. Ah, there is the word, he is human; it is a human being, not a clanking technical machine, that sits at the piano.

Messieurs the pianists, this is the secret of his sway over the multitude, not his marvelous facility nor yet his golden halo. He plays on one's nerve pulps; his melodic fingers are unerring in their diagnosis of the most recondite feelings. He is the artist of sentiment, the explorer of the human soul—the feminine soul—a very Paul Bourget of the ivories. This over soul, as Emerson would say—this excessive sensibility leads him at times to over accentuate his "qualité." He has, like all beings under the moon, the vices of his virtues; but, then, what colossal virtue!

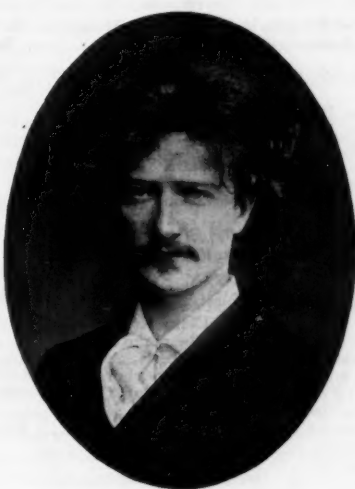
The man, pre-Raphaelite creature of last spring is now a robust, fresh complexioned young man with the old cat-like walk and the same dual bow—one to the audience, the other to the Steinway grand, which stood him so nobly in the long trying program of this initial concert. To be frank, this program was not ideally constructed. We were promised Beethoven, we got Weber. We asked for Brahms and were given Paganini. After Paderewski had struck that booming chord of A minor as a prelude to the Bach number it was instantly apparent that there was an immense reservoir of tone to be let loose, and there was, indeed. The A minor fantasia and fugue in A minor, which the holy father Franz Liszt deviled up for concert performance, was wonderfully played. The fantasia thundered like an organ, while the voices of the fugue were so clearly traced, colored and individually treated that it became as a sounding tapestry in which fantastic arabesques of gorgeous hues intermingled, the varying designs never, however, losing their identity.

The artistic validity of this arrangement, or derangement, is questionable. But Paderewski, as Liszt did when he played it, solved all the unmusical riddles of the paraphrase, and musically it was a tour de force. Weber's chivalric A flat sonata (the second) is seldom done justice to. Hovering as it does about the debatable border land of the classical and the romantic, it offends purists by its occasional trivial themes, but it is a sterling piece of writing, nevertheless, and its florid designs, amiable tonal frecoes, air of aristocratic distinction and genuinely musical rondo make it a most desirable work for the eternal monotony of the modern piano repertory. It was delightfully played, with just that measure of freedom, elegance, finish and joyousness that it needs. The minuet, with its D flat trio, was rippled off and the end was peaceful and unaffected.

Schumann's familiar "Nachtstück" in F came next; then the second étude from the Paganini violin études transcribed by Schumann, the one in E. This was astound-

ingly played, the violin effects, glissandos and staccato chords being cunningly simulated on the piano. Paderewski's A minor variations on an original theme, his first set, are well known to local pianists, though seldom, if ever, heard in public. They are most pregnantly conceived, and for technical and melodic invention rank just below the masterpieces in this form by Brahms, and are far superior to contemporary variations by Rubinstein, Tschai-kowsky and others. Fifteen in number, these variations are full of curious and fresh sounding harmonies, a rhythmical life most varied and vivacious, and rich coloring peculiarly Paderewskian. The glissando variation, of course, excited wonderment, for Paderewski by his management of the pedals here gains most novel effects. The fugue, with its virtuoso ending, is a good piece of musical writing and a worthy climax to the whole.

Paderewski's dynamics are unparalleled. He not only commands every grade of tonal color, but uses the whole so judiciously as to generate the theory that perhaps as a painter he would have been as great as a pianist. The applause after the variations was so overwhelming that the pianist had to play his own poetically conceived B flat nocturne, with its lulling rhythms and birdlike refrain. Why must one speak ever of this pianist in poetic similes? The Chopin group included the F sharp nocturne, the C and B flat preludes, an unfamiliar mazurka in C, the great



barcarolle in F sharp, and the first A flat valse. The latter he repeated, for he had so rehabilitated its trite measures that it came in the nature of a revelation.

The C major prelude—the first—Paderewski played twice without stopping, greatly enhancing its harmonic values. The barcarolle was a most Chopin-like performance, with the exception of an undue prominence in the bass figure, when it is in octaves. Here, for a moment, the tonal symmetry suffered. This barcarolle is one of Chopin's most elaborate compositions; in form, an extended nocturne, with some lovely episodes and undulating bass, and a coda which is like filaments of spun gold, so ethereally fine and so warmly tinted is it. It is indeed an acquisition to the Paderewski programs.

With Liszt's tenth Hungarian rhapsody (called "Prelude"), the concert closed in fire and flame, whose bizarre music fairly smoked under Paderewski's ardent fingers. The same composer's thirteenth rhapsody was given as encore. Great brain, great hands, great heart, of this Polish tone charmer, it might be said in the words of Schumann, slightly altered, "He is the proudest poetic pianist of his time!"

Next Saturday afternoon the second matinée will occur, same place and at the same hour.

**Concert at the Tombs.**—The annual New Year's concert at the Tombs took place on Monday afternoon under the auspices of Mrs. A. C. Taylor, who has been leading the movement every year. She had the assistance of Mrs. M. A. Studwell and Mrs. Beekman De Peyster. The artists were Mrs. Ogden Crane, Mrs. A. C. Taylor, Bertha Brouil, Mr. Harry Pepper, Mr. Arveschou, and Miss Florence Taylor and Charles Dietrich, accompanists.

**Albert Greenhalgh Engaged.**—That excellent accompanist, Mr. Albert Greenhalgh, has been engaged by Mr. L. M. Reuben for the Brooklyn concerts of Wolff and Hollman.

**To Lecture at Pittsburg.**—Miss Amy Fay has been engaged for a piano conversation in Pittsburg, Pa., on January 11, to be followed on the 12th by a lecture on the Deppe method, illustrated by exercises, scales and études at the piano.

**At Lakewood.**—The patrons of the "Lakewood," N. J., were delightfully entertained on Friday last. A recital of songs and ballads was given by Miss Emma Juch and Mr. Harry Pepper. The little theatre was packed from one end to the other. Miss Juch sang delightfully and Mr. Pepper gave some ballads with his accustomed finish.

## PENNSYLVANIA STATE MUSIC TEACHERS' ASSOCIATION.

### Fourth Annual Meeting in Reading, Pa.

TUESDAY, WEDNESDAY AND THURSDAY, DECEMBER 27, 28 AND 29.

A Financial and Musical Success—Large and Enthusiastic Gathering.

[FROM OUR SPECIAL CORRESPONDENT.]

**T**HE sun shone brightly during the ceremonies of the Pennsylvania State Teachers' Association in Reading last week, and the brilliance of the outer air was fully complemented by the cheerful and social character of the proceedings within the Grand Opera House, where the convention occurred. The pleasant weather continued so steadily that a great number of out of town visitors attended the sessions of the association to enjoy the excellent programs submitted for approval.

On the morning of the 28th the session was opened by an address of welcome by the Mayor of Reading, who, in feeling and appropriate phrases extended a cordial invitation to visitors to look upon the freedom of the city as their own, and added that the Board of Trade placed its rooms and offices at the disposal of the guests who might honor them with a call. His honor then proceeded to emphasize the position which music holds in the hearts of the people, and remarked that the residents of Reading felt themselves particularly honored in having their city selected as the meeting place for an association so worthily promoting an art as is exemplified in the world of music.

At the conclusion of his honor's address Mr. Edward A. Berg, the president of the association, supplemented the mayor's welcome, and proceeded to announce the purposes for which the meeting had been called. President Berg's address is given here in full:

ADDRESS OF PRESIDENT BERG.

FELLOW TEACHERS, LADIES AND GENTLEMEN—It gives me special gratification to greet you, my co-workers, in this my own city, and I earnestly hope it will be a season of profit and pleasure to us all. I will present to you briefly what seem to me a few practical thoughts for the good of the association, which its members may aid in materializing.

With a view of obtaining as clear a knowledge as possible of musical affairs in this State I opened a correspondence with teachers and those interested in music in every county.

I regret that my report will lack in the completeness I would desire, owing to many unanswered letters; but, on the other hand, I was recompensed by finding in unexpected quarters a most encouraging outlook in the way of schools devoted solely to music in all its branches, and especially the increase of choral societies. I note with satisfaction the revival of the old singing school, with marked improvement in the system of teaching, and in a quiet way many little groups devoted to the study of a high order of music, all tending in the right direction. Earnest encouragement should be given to this renewed interest in the singing school, because it is there that vocalists are taught and carefully drilled in that great essential—sight reading. I am sure it has been the experience of many of us to find singers with excellent voices, which have been cultivated by vocal teachers of high reputation, who lacked this requisite. Many of these in their turn become teachers, and we can easily sum up the result in one important respect. We all know the consequences when "the blind leads the blind." An incalculable help will also be found by having musical instruction an established feature in the public schools. It is a hard matter to get individual school boards to adopt this noble branch of study, even where the cost is as small as in this city, where 9,000 children are taught music at an annual expense of only \$1,200. Although we have been successful in introducing this divine art in a few of our public schools, and already see good results, the only way to make the work permanent and effective would be by legislation. I would therefore suggest that a committee be appointed to draft a petition to our State Legislature for such action as shall place the study of music or singing in the public schools on an equal footing with that of other branches of learning.

This organization has now entered its fourth year, and much excellent work has been done, but a vast region still lies unexplored before every musical Columbus.

The success of the last annual meeting, held at Pittsburg, made it possible to liquidate the debt resting upon the association, and we start out anew with a small balance in the treasury, which I hope will be considerably augmented at the close of this meeting, and I trust that our interests will be so guarded in the future that the balance will always be in our favor, and that some day we may possess a fund the interest of which will pay the expenses of our annual meetings. This might be partly accomplished by increased membership. Each one can certainly by personal solicitation add one active subscriber, and thus double the material income, not to speak of the higher gain in the enthusiasm of numbers, and the still greater benefit from the interchange of thought and the exchange of experience and sympathy. I was sorry to hear that some of the original members of the association declined to subscribe any longer because some of inferior ability were also identified with it. The first suggestion of such an ignoble spirit should be stamped out; for this organization is to be not only a musical propaganda, but a well of knowledge from which everyone, small and great, may drink and be wiser.

It cannot be too strongly urged upon teachers to advocate more and more firmly the highest standard. In these last



years undue prominence has been given to the lower order of instruments, even such an absurdity as the banjo coming persistently forward, and in consequence there has been some drifting away from the more laborious but noble music of the great instruments. I do not wish to take from anyone a simple delight who has really neither the time nor the ability for more serious study. I agree with the teacher who said that "Gumbo French was better than no French at all," but it does seem incredible that those who have learned of Händel and Mozart and Beethoven should spend precious hours in thrumming a banjo or guitar.

It is as necessary in the tone world, as in the world of literature, that the young students should be taught to appreciate high ideals, for we know as "the twig is bent so is the tree inclined." We are not altogether dependent upon the old classical writers for inspiration. Meritorious works by resident American composers have been brought forward in recent years, and in our own associations unusual opportunities for their presentation have been given. Such an incentive may bring to light worthy compositions that otherwise would be lost to the world. In our own State, in the city of Philadelphia, there has been formed this last year a Manuscript Musical Society, for the purpose of encouraging and stimulating composers. A much higher grade of music for the general run of teachers may come to us by such means and gradually replace some of the insufferable trash sent out for selection by our publishers, and teachers in selecting music for their pupils may find it a great help to use works that have received favorable criticism from a society like this. Such appreciation would act as a spur to the composer, and in renewed effort a still higher standard would evolve.

Experience has shown that our present constitution and by-laws, while most excellent in many features, contain a few not well adapted to our use. I would therefore respectfully suggest some changes. In order to save time I sent a revised copy to each member of the association fully thirty days before this meeting, so that they might become acquainted with the changes proposed and come prepared to express their views, should they be offered for adoption.

A number of carefully prepared essays on varied subjects of interest to us all will be read, and I commend them to your thoughtful attention. From the time the "morning stars sang together" until now the heaven born influence of music has gone out among men with a refining touch, second only to religion. Many living words have been said of this immortal art, but none sounded a truer note than Auerbach, when he wrote "Music washes away from the soul the dust of everyday life."

I think you will find an excellent program offered at this meeting, and we have the special honor of being the first State Association to employ a full orchestra. This latter distinguished feature was made possible only by the untiring labors of the executive committee, aided by the generous patronage of the citizens of Reading. Thus the program committee is enabled to accomplish their object of presenting the larger American works with proper accompaniment.

I now declare the fourth annual meeting of the Pennsylvania State Music Teachers' Association open and ready for business.

We append a full program of the essays, recitals, concerts, &c., which took place during the three days of the convention, which was one of the most interesting meetings yet held by any body of music teachers. Many of the essays contributed teemed with valuable arguments, and several were replete with high literary merit. The discussions which followed the reading of the essays was always conducted in a dignified manner, some of the speakers declaring themselves in polished phrases worthy of the arena of cultured and practiced debate.

#### Program of Proceedings.

##### Tuesday, December 27.

1:30 P. M.—OPENING EXERCISES, GRAND OPERA HOUSE.

Address of welcome, Hon. Thomas P. Merritt, Mayor of the city of Reading.

Response and address by the president of the association, Mr. Edward A. Berg.

Secretary's report.

Reports of specialist committees.

Reports of vice-presidents.

Report of the public school music auxiliary.

Appointment of committees.

Business.

4 P. M.

Essay.....Mr. Richard Zeckwer, Philadelphia  
Subject, "The Limits of Hearing."  
(With experiments by instruments used in America for the first time.)

Essay.....Mr. Charles David Carter, Pittsburg  
Subject, "Vocal Exercise versus Voice Culture."  
Discussion.

8 P. M.—MISCELLANEOUS CONCERT.

Piano.....Mr. Leopold Godowsky, St. Petersburg, Russia  
Vocalist.....Miss Josephine Richardson, Philadelphia  
Beethoven String Quartet, of Philadelphia.....Messrs.  
Wm. Stoll, Jr., E. A. Brill, Richard Schmidt and Rud.  
Hennig.

PROGRAM.

Spring Quartet—Op. 18, No. 4, C minor.....Beethoven  
Beethoven Quartet.

Piano Solo.....Andante con Variazione, F minor.....Haydn  
Sonata, B flat minor.....Chopin  
Mr. Leopold Godowsky.

Songs....."Love's Bliss".....Max Spicker  
"One Spring Morning".....E. Nevin  
(With violin and cello obligati)  
Miss Josephine Richardson.

Piano Solo.....Two concert studies, D flat—F minor, } Liszt  
"Walderauschen".....Schubert-Tausig  
"Marche Militaire".....Schubert-Tausig  
Mr. Leopold Godowsky.

Spring Quartet—Posth.—D minor—Andante con  
moto.....Schubert  
Beethoven Quartet.

Piano Solo....."Elfenspiel".....Carl Heyman  
"Invitation à la Danse".....Weber-Tausig  
(Gildemeester & Kroeger piano used.)

10 P. M.

Social reception at Library Hall, corner of Fifth and

Franklin streets, for all visiting members and resident active members of the association.

##### Wednesday, December 28.

9 A. M.

Meeting of the Committee on Nomination of Officers in the parlors of the American House.

Meeting of the Board of Vice-Presidents in the parlors of the Central House.

10 A. M.—MORNING SESSION, GRAND OPERA HOUSE.

General business.

Essay.....Mr. E. E. Southworth, Scranton  
Subject—"Thoroughness."

Discussion.

Essay.....Mr. W. J. Baltzell, Reading  
Subject—"The Analytical and Psychological in Teaching."  
Discussion.

2 P. M.

Business.

Report of Committee on Nomination of Officers.

Report of the Board of Vice-Presidents.

Essay.....Rev. W. B. Morrow, Bristol  
Subject—"Episcopal Church Music."

Essay.....Mr. Homer Moore, Pittsburg  
Subject—"Tone Color in Singing" (with illustrations).

4 P. M.

Piano recital by Miss Clara Krause, Berlin, Germany.

Vocalists.....Miss M. Virginia Peck, mezzo soprano, Phila-  
delphia.

Accompanist.....Mr. Peter Marzen, tenor, Philadelphia.  
Mr. Frederick Maxson, Philadelphia

PROGRAM.

Prelude et Toccata in A minor, op. 57.....V. Lachner  
Sonata, A major, op. 101.....Beethoven

Soprano solo, "Miriam's Song of Triumph".....Reinecke  
Miss M. Virginia Peck.

Nocturne, B major, op. 32.....Chopin  
Berceuse, D flat major, op. 57.....Chopin

Fantasia, F minor, op. 49.....Chopin  
Miss Clara Krause.

Tenor solo—  
"Lohengrin's Declaration," from opera "Lohen-  
grin".....Wagner  
"Heart's Delight".....W. W. Gilchrist

Valse caprice, op. 31.....Xaver Scharwenka  
Melodie, op. 16, No. 2.....J. Paderewski

Polonaise, B major, op. 9.....Chopin  
Miss Clara Krause.

Orchestral and choral concert. American compositions  
(Nos. 4 and 6 excepted). Each choral work will be con-  
ducted by the composer. Reading Choral Society. Phila-  
delphia Orchestra.

Solo violinist.....Mr. Gustav Hille.....Philadelphia  
Solo pianist.....Mr. Maurits Leeftson....."

Solo harpist.....Mr. G. Setaro....."  
Songs.....Mrs. Addie Reed Fleming....."

Female quartet.....Miss Sara A. Shearer.....Reading  
Miss Josephine Richardson.....Phila.  
Miss Addie Reed Fleming....."

Tenors.....Miss Rose M. Brady.....Reading  
Mr. Peter Marzen.....Philadelphia  
Mr. Allen C. Mellert.....Reading

Baritone.....Mr. Edward Pengelly....."  
Accompanist.....Mr. Albert W. Borst.....Philadelphia

PROGRAM.

Chorus, "Im Tempel der Muse".....Herm. Mohr  
Conductor, Mr. Herm. Mohr.

Concerto, for violin and orchestra, D major, op.  
60.....Gustav Hille  
Allegro moderato—Andante—Allegro.

Festival Te Deum in C—For soli, quartet, chorus  
and orchestra.....Carl Retter  
Soprano, Miss Sara A. Shearer.  
Alto, Miss Rose M. Brady.  
Tenor, Mr. Peter Marzen.  
Bass, Mr. Edward Pengelly.  
Conductor, Mr. Carl Retter.

Harp Solo—"La Bella Giardiniera".....Albani  
Mr. G. Setaro.

Songs—  
"Break Not Her Sleep".....A. W. Borst  
"Sleeping Tide".....Kellie  
Mrs. Addie Reed Fleming.

Concerto, for piano and orchestra, two movements. J. Raff  
Andante con moto—Allegro.  
Mr. Maurits Leeftson.  
Conductor, Mr. Gustav Hille.

Cantata, "Prayer and Praise," for solo, quartets,  
chorus and orchestra.....W. W. Gilchrist  
Miss Sara A. Shearer.....Reading  
Miss Josephine Richardson.....Phila.  
Miss Addie Reed Fleming.....Phila.  
Miss Rose M. Brady.....Reading  
Mr. Allen C. Mellert.....Reading  
Mr. Edward Pengelly.....Reading  
Conductor, Mr. W. W. Gilchrist.  
(The Knabe piano used.)

##### Thursday, December 29.

9:30 A. M.

Business.

Election of Officers.

Essay.....Mrs. C. C. Bangs, Carlisle  
Subject—"Music and its Methods in the Schools."  
Discussion.

Essay.....Miss M. Virginia Peck, Philadelphia  
Subject—"The Nasal Tone in Song and Speech."  
Discussion.

11 A. M.

Piano Recital by Miss Cornelia Dyas.

PROGRAM.

Fifth French Suite.....J. S. Bach  
Allemand—Courante—Sarabande—Gavotte—Gigue.

Melodie.....Edmund Neupert  
Étude.....Grieg

Elftanz.....Grieg

Narcissus.....Nevin  
Allegro.....Händel

Pastorale.....Scarlati-Tausig  
Capriccio.....Chopin

Prelude, G major, }  
Prelude, B minor, }  
Étincelles.....Moszkowski

Polonaise, E major.....Liszt  
(The A. B. Chase piano used.)

2 P. M.

Essay.....Hugh A. Clarke, Mus. Doc., Philadelphia,  
Subject—"Harmony."

Discussion.

Unfinished Business.

4:00 P. M.

Piano and song recital by Mr. Eugene C. Heffley and Miss  
Lois Belle Cory, Grove City.

PROGRAM.

Piano solo, "Rhapsodie Hongroise" No. 4.....Liszt

Songs—  
"Song of a Summer Night".....C. Whitney-Coombes  
"He Loves Me".....Ad. M. Foerster

"The Curl" (Scotch dialect).....Neidlinger  
Piano solo, Theme and Variations, op. 84.....Beethoven

Songs—  
"Vorrei Morir".....Tosti  
"Frühlingszeit".....R. Becker

Piano solo—  
Romance, "No".....A. Sembach

"March of the Dwarfs," op. 54.....Grieg  
Barcarolle, op. 13, No. 3.....Nicodé

Tarantelle, op. 13, No. 3.....C. M. von Weber  
Recit. and aria, "Freischütz".....C. M. von Weber

Piano solo, Marche from Suite, op. 91.....Raff  
(The Knabe piano used.)

8 P. M.

Organ Recital in Grace Lutheran Church, South Eleventh  
Street.

Organists.....Mr. J. Fred. Wolle.....Bethlehem  
Mr. Charles Davis Carter.....Pittsburg

Vocalists.....Mr. Stanley Addicks.....Philadelphia  
Miss A. Homan....."

Accompanists.....Mr. Fred. Davis....."  
Hugh A. Clarke, Mus. Doc. ...."  
Doc....."

PROGRAM.

Pastorale in A.....Rheinberger  
Fugue in D.....Bach

"Siegfried's Death March," from "Die Götter-  
dämmerung".....Wagner  
(Transcribed by Mr. J. F. Wolle.)

Soprano solo, "Hear My Prayer".....Mendelssohn  
Miss A. Homan.

Bass solo, "The Golden Land".....T. Mattei  
Mr. Fred. Davis.

Sonata in F minor.....Mendelssohn  
Adagio. Andante. Recit. Allegro.

Andante and finale, from sonata in G, op. 27.....Rheinberger  
Fanfare.....Lemmens

Soprano solo, "Salve Regina".....Bordogni  
Miss A. Homan.

Bass solo, "Honor and Arms," "Samson".....Händel  
Mr. Fred. Davis.

Allegretto in B minor.....Guilmant  
Theme with variations and final fugato.....H. Smart

Mr. Stanley Addicks.  
(Farrand & Votey organ used.)

Much interest was manifested regarding the musical  
features of the convention and the unquestionable success  
of the three days was the piano recital of Mr. Leopold  
Godowsky, of St. Petersburg, Russia. The opera house  
was crowded to hear this artist, who immediately im-  
pressed his audience with his gentle and agreeable ap-  
pearance, entirely without any of the affectations which sully  
the platform behavior of many prominent players. With  
his first touch upon the superb Gildemeester & Kroeger  
grand the hand of a master was recognized and perfect  
silence reigned during his performance.

Before criticising his recital it may be remarked that his  
success was doubly marked by having an instrument of  
such volume, sonority and brilliancy of tone that it afforded  
him the most satisfying aid. The sensitive touch of this con-  
cert grand piano (one of an entirely new and original scale),  
gave Mr. Godowsky a confidence that he had before him  
an instrument upon which he could depend, not only for  
heavy chordal work but also for the more subtle and deli-  
cate passage work which he commands so remarkably.

The artist himself was warm in praise of the piano, which  
which fully deserved his encomium. Mr. Godowsky is a  
pianist par excellence of the romantic school. To a perfect  
technic, velvety touch and poetic style he contributes a  
personality all the more potent because of its unobtrusive-  
ness and delicacy of nature. He plays Chopin and Liszt  
wonderfully well, and the great Pachmann said of his in-  
terpretation of Liszt's F minor étude, that it was as if he  
listened to himself, and this is praise indeed, as all must  
admit. He is a most satisfying young artist.

The Beethoven String Quartet, of Philadelphia, rendered  
the selections in the program with unerring accuracy of  
tone and reading, and were warmly applauded by the ap-  
preciative audience present, the 'cello playing being es-  
pecially attractive, broad and full of tone color.

Miss Josephine Richardson, also of Philadelphia, was  
the soloist engaged for the first evening, and pleased her  
audience greatly by her artistic singing. Her voice is a  
full contralto, which she used with marked effect in the  
several songs allotted to her.

After the recital at the theatre the piano was removed to  
the parlors of the Mansion House, and a general invitation  
was extended for the next evening to an informal reception  
given by Mr. Godowsky, who, with great good nature, en-  
tertained his numerous admirers with selections until the  
wee sma' hours of the night. So great was his popularity  
that the listeners would have remained until daylight had  
not the piano been closed, as it was supposed, for the night.

After the hearers had departed Mr. Godowsky, who is  
nothing if not enthusiastic, slyly opened the Gildemeester  
& Kroeger grand, and "refreshed" himself, as he called it,  
with Liszt's arrangement of the "Tannhäuser" overture



and the thirty-two variations in Beethoven's C minor—and all this at 3 in the morning!

On the afternoon of Wednesday Miss Clara Krause, of Berlin, entertained an audience with a two hours' recital on the piano. Miss Krause's playing is marked by vigor, not always well shaded, her pianissimo passages being frequently deprived of their delicacy by too strong a touch. With some further suggestions from one of our first piano masters she will undoubtedly benefit.

Miss Peck sang "Miriam's Song of Triumph" with feeling, but her physique is not calculated to impress her audiences with a sense of declamatory power sufficient to render heroic songs effectively.

Mr. Marzen sang his songs acceptably, being but slightly marred by some nervousness and the chilled condition of the theatre, which was enough to make one's teeth chatter.

The feature of the evening performance on Thursday was the orchestral and choral concert. This is the first time in the history of State conventions that an orchestra has been employed, and its success was so great that it may be assumed that no convention will hereafter occur without this invaluable aid to the success of such meetings. The "Festival Te Deum" in C, of Mr. Carl Ketner, who conducted his own work, is a noble example of broad and virile writing, and the audience was aroused to an enthusiastic pitch of excitement both by the beautiful orchestration and the lovely melodies in the solo parts for the vocalists. Mr. Ketner held his instrumentalists well under control and guided them with the certainty of thorough knowledge of his subject and how it should be presented.

The names of the soloists will be found in the program, but special mention should be made of Miss Shearer, of Reading, who possesses a soprano voice of great beauty and purity. Her method is free from affectation and she sings with ease, attacking her work with the sure touch of a practiced and trained artist. In rich contrast to Miss Shearer's bright voice was the full and mellow contralto of Miss Brady, the qualities of the two voices blending beautifully in the duets set for their interpretation. Mr. Ketner is to be congratulated upon the success of his work, and it is to be hoped that he may be engaged at the next convention, when he may produce another.

The concerto for piano and orchestra of Raff was finely illustrated by the orchestra, with Mr. Leefson at the piano.

The last morning of the convention, Thursday, was a sort of winding up time, and only the masterly efforts of the presiding officer kept it from being badly confused. A recital had been named for 11 o'clock, but owing to pressure of business it could not be given. The artist, Miss Cornelia Dyas, was there, the piano was there, both waiting for their share in the work of the day. Some postponed business was introduced, and a vote was taken whether the business should continue or be postponed. A standing vote followed to continue the business and to permit the piano recital to wait for half an hour. President Berg warned the convention that the business in hand would delay them for at least an hour, but when the vote was taken nearly all the ladies in the association voted to continue business, and when they afterward found that the recital would be postponed for an hour indignantly left the theatre—which shows that our fair friends were never intended by their Maker to act as lawmakers or parliamentarians. They had the business or the recital in their hands to do with as they pleased, but let their opportunity slip until too late to recall it, and then blamed the presiding officer, secretary and everybody else but their own fair selves.

The brilliancy of the afternoon performance on Thursday fully requited the disappointed auditors of the morning. The honors of the day fell to Miss Lois Belle Cory, of Grove City, Pa., where this lady is mistress of vocal instruction in the college in that city. Miss Cory exhibits a highly trained voice, free from any excess of method, her downright common sense saving her from any false efforts to create an impression. Indeed, there is no fear of Miss Cory doing anything of the kind, for her studies abroad have not only given her a true appreciation of the value of vocal work but a self poise and quiet confidence characterize her work, and this led the audience comfortably to sink into their seats with the safe assurance that a treat was in store for them. And such proved to be the case.

Mr. Heffley played a number of selections from the classics, interspersed with others of simpler nature, and acquitted himself with high credit.

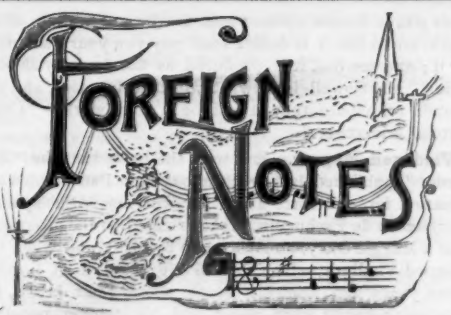
Take it altogether the convention of 1892 in Reading may be regarded as highly successful, both from an artistic and practical point of view. Much valuable business was discussed and digested, and the friendly feelings evoked in the numerous discussions only served to bring all the members into a closer intimacy. For this reason, if not for others, these conventions are valuable, as they bring together a body of people of a high order of intelligence, and the attrition of one bright mind with another will inevitably result in fruition, of which the musical world at large will feel the benefit.

President Berg was warmly thanked for his untiring efforts to make the convention a success, and he modestly bowed his acknowledgments when a unanimous standing vote was taken to express the sense of the association's appreciation of his labors.

Mr. Southworth, of Scranton, was elected president for the ensuing year, and the next convention will occur in his city next winter, days and hours of which will in due time appear in these columns. S. H. T.

**Jennie Dutton Goes to Egypt.**—Jennie Dutton, the well known soprano, sailed yesterday for Europe, en route for Egypt, where she will spend the winter.

**Goldbeck in Berlin.**—Some of Robert Goldbeck's orchestral works (Mexican dances, idylls, &c.) were recently played at composers' concerts in Berlin, the orchestra being under the direction of Meyder, who, however, temporarily resigned his place to permit Mr. Goldbeck to conduct his own works. The success was pronounced, and brought about an engagement with Mr. Goldbeck to play his second concerto at a concert soon to be given. This is the concerto to be played at the M. T. N. A. meeting at the Academy of Music here in 1895. Mr. Goldbeck resides at Seehof, near Tetlow, a suburb of Berlin.



**A "King Lear" by Litoft.**—London, December 29.—The "Standard's" Berlin correspondent says that a complete opera, entitled "King Lear," has been found among the manuscripts of the deceased composer Litoft.

**The Germans in Paris.**—Mr. Eugene Harcourt, a young composer, formerly a pupil of the Paris Conservatory, has been studying at the Royal High School, Berlin. On his return to Paris he resolved to give three times a week performances of symphonic works of a genuinely eclectic character. He found, however, that there was not in Paris any concert room suitable for serious orchestral execution. A hall has just been built, No. 40 Rue Rochecouart, and there Mr. Harcourt will play everything, from "Parisfal" to Strauss waltzes, but his mainstay will be the classic masters. He will also produce much chamber music. His orchestra will number fifty musicians and an organ with twenty-five stops.

**Marie Jaell.**—Mrs. M. Jaell will give this month six piano concerts at the Salle Pleyel entirely devoted to Beethoven's sonatas.

**The Cresset Competition.**—The one act libretto "Hélène," by Ed. Blau, has been chosen by the French Minister des Beaux Arts for the text to be furnished to all those who enter the competition as composers.

**A Promising Contralto.**—The students of the Royal College of Music recently performed Gluck's "Orfeo," and this is what the "Pall Mall Gazette" says about the contralto: "The 'Orpheus' of Miss Clara Butt was more than merely satisfactory. She has a fine contralto voice, full and sweet, and of considerable power; it is remarkably even in tone, and her transition to the lower notes almost unnoticeable. In fact, she has the rare taste not to try and draw attention to the lower notes at the expense of the rest. No doubt she has something left to learn; but, since she is only twenty, she should become a singer of highest rank. As an actress, though her work, of course, was somewhat crude, she showed much natural power and intelligence. Unfortunately, her stature—she is over 6 feet and well proportioned—must limit her range of parts in opera."

**Maszkowski.**—At the last of the Berlin Philharmonie Concerts Maszkowski followed the directions of Beethoven in his score of the Leonore overture, had the trumpet solos repeated with increased strength. The critic of the "Berlin Courier" remarks that the effectiveness of this is not to be denied. But he adds it is not justified by the dramatic situation. The trumpeter is stationed in a watch tower and there remains; he does not draw nearer and nearer, and therefore the signal should on both occasions be equally loud, for a louder blast indicates an approach of the performer. Hence this does not agree with the text. As an overture is a Vorspiel to a drama, not a drama, this objection is not of much weight. Moreover, Beethoven ordered it.

**Italian Singers in Berlin.**—After the performance at Kroll's Theatre, Berlin, on December 14, the Empress summoned Mrs. Bellincioni and Mr. Stagno to her box and congratulated them warmly on their performances.

**Weingartner.**—Capellmeister Weingartner, who, after the failure of his "Genesisius," took leave of absence from Berlin, conducted, December 16, the fourth symphony concert of the Royal Kapelle, at which, in deference to Beethoven's birthday, only compositions by him were performed. Weingartner's reception by the audience was at first dubious, but at the end his opponents were silenced by the applause of the majority of the audience.

**Robert John.**—The organ virtuoso, Robert John, gave a benefit concert in the Parochialkirche, Berlin, at which he played Buxtehude's prelude and fugue and chaconne, and Bach's E major and G major fugues. He also with Rudolph Lenz played a sonata for organ and violin by Haendel with admirable effect. Miss Freudenfeld sang a sacred concerto by H. Schuetz, which even now was most effective.

**Moran-Olden in Copenhagen.**—The Danes speak in the highest terms of the singing of Mrs. Moran-Olden in the first philharmonic concert of that city, declaring that for years no singer has had such a triumph.

**Mascagnitis.**—Eugenio Pirani, who has settled in Germany, has written in the "Perseveranza" an article on Mascagnitis, which he regards as an æsthetic disease, without denying Mascagni's great talent. He writes: "Italian stock is rising in the German Bourse," and he saw

"Gioconda," by Ponchielli, in Leipsic; the "Cavalleria" in Dresden; "A Santa Lucia," "Mala Vita," "Pagliacci" and "Amico Fritz" in Berlin. He compares the reception to these works to that accorded to "Genesisius" and "Loreley," and says "Germany is afflicted with Mascagnitis."

**The Oratorio "Christus."**—The Neue Sangverein, of Stuttgart, produced for the first time the "Christus" of Friedrich Kiel, under the direction of Ernest H. Seyffardt. The success of the work was in great part due to the soloists, Mrs. Emilie Wirth and Mr. Hromada.

**A Chemnitz Festival.**—The performance of Bach's "Christus Oratorio" was the most important part of the celebration of the seventy-fifth anniversary of the Singakademie. Theodor Schneider directed.

**The French in Berlin.**—The Bouffes Parisiens, which have not been out of France since the war, were announced to appear in the Apollo Theatre on New Year's Day.

**A Delicate Compliment.**—At the production of "Carmen" at Windsor Castle Sir Augustus Harris introduced into the scene of the smugglers a view of Gibraltar, to the great gratification of the Queen.

**Aug. Fischer.**—The symphonic poem "Gretchen im Dom," by the Dresden director, Aug. Fischer, has been produced with great success in Switzerland.

**A. Baumann.**—Rubinstein's two day sacred opera of "Moses" will be produced this year in Brunn by the enterprising Adolf Baumann. The composer takes the highest interest in this undertaking, which will be a regular musical festival.

**Rearrangements.**—Teddy Solomon is the leader of a campaign against the botchers of operettas. The victims of this treatment have been the English versions of "Cœur et la Main" and "Ma Mie Rosette" into which Ivan Caryll has injected ten airs of his own. In most instances the original work has entirely disappeared. To the assertion that the French composers rather like this skinning process, Messrs. Audran and Lecocq have protested violently. The wicked man in the affair seems to be the London agent of the "Society of French Composers," who absolutely supplied the interrelated numbers.

**A Woman Composer.**—The Italian journals announce that Albina Benedetti (born De Busky), a lady of a noble Hungarian family, has written an opera in four acts, both score and libretto. It is expected to be brought out at Rome.

**Strakosch at Trieste.**—Mr. Strakosch announces the engagement for the next season of Gemma Bellincioni, Avelina Careta, Myrtha French, Margherita Reid, Maria Roelants, Muzzoli-Orini, Febea Strakosch, and Messrs. Roberto Stagno, Lhérie, Sammarco, Roveri and Monchero. He also announces a Wagnerian concert conducted by Hans Richter and a French one by Colonne.

**A New Lyric Drama.**—At the Grand Theatre, Paris, a lyric drama by Samuel Rousseau and G. Montorgueil, entitled "Merowig," has been lately introduced. This work was "crowned" at the last competition in Paris.

**A New Entertainment.**—The poet Charles Grandmougin has given a new entertainment, consisting of poems recited by known authors, with dramatic music, and the subjects are represented by colored views from a magic lantern during the recitation.

## FORGIVEN.

Every church soloist will wish to sing the new Offertory "Forgiven," by John Hyatt Brewer, one of the noblest and most effective sacred songs published in many years. A distinguished critic says of this song in the Buffalo "Sunday Morning News":

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## Music Items.

**Wagnerian Relics Sold.**—Berlin, January 3, 1893.—The German Wagner Society has purchased in Vienna the collection of Wagner manuscripts and other relics known as the Vienna Wagner Museum, belonging to Nicolaus Oesterlein. The price was \$25,000. The conditions of the purchase were that the owner of the collection should continue to add to it until 1895, when it will be transferred to Germany.

**Professor Schultz Takes Chloral.**—Chicago, January 3.—Prof. Julian O. Schultz, who was in 1887 an instructor in vocal music in the Grand Conservatory of New York, is in the Michael Reese Hospital suffering from an overdose of chloral taken on Sunday night. Last Wednesday he rented a room in Mrs. R. Cooper's house, at 251 Thirty-first street.

He said he had met with many reverses during the year, and had been obliged to pawn his gold watch and what little clothing he could spare. Among his acquaintance, he said, were many well-known Chicago men, but he was too proud to ask for aid. He refused to say last night why he had taken the chloral.

Professor Schultz has been in this city for several years, giving lessons in vocal music and instruction on the organ. He founded the West Side Conservatory. The institution, however, did not pay. A few months ago he was taken sick. By the time he was well enough to go out he was penniless. Nothing is known about his family.—"Sun."

**Emil Liebling Played.**—Mr. Emil Liebling, pianist, gave a recital before the members of the Michigan M. T. A., at Hillsdale, Friday afternoon of last week.

**Themerrimaidandherma.**—"Priscilla, or The-merrimaid-and-her-ma," a musical burlesque by Mr. Wendell Stanton Howard, was presented by the Drawing Room Players, Monday evening, at the Galleries of the American Art Association for the benefit of two non-sectarian charities. The following was the cast:

Priscilla, the Merrimaid.....Mrs. Arthur Dyett  
Mrs. Governor Robinson, Herma.....Mrs. Adele Laeis Baldwin  
John Alden.....Mr. C. C. Ferguson  
Miles Standish.....Mr. Perry Averill

A large audience was present and greatly enjoyed the clever performance.

**Paderewski and MacDowell.**—Paderewski possesses a trait that is rare among musicians—that of generosity to others in his profession. When in Boston last year he took a great fancy to MacDowell, whom he considers the best of the American composers. MacDowell depends upon his work for a living. Paderewski saw Montgomery Sears one evening and told him he thought he might do a great deed by aiding MacDowell. Mr. Sears liked the idea, and at once offered to advance him as much money as he wanted to prosecute his work. This Mr. MacDowell declined. Then Mr. Sears said: "I have more money than I know what to do with, and you have genius. Now, I

want you to devote three years to the composition of an opera, and when it is done I shall pay you your own price for it; and see that it is produced as handsomely as possible." MacDowell is now at work on the score, and his friends anticipate that it will be a great work.—"Commercial Advertiser."

**Vlad and Maggie.**—It is true, the news that the "Recorder" published last week about Mrs. Pachmann's application for a divorce from her curious little spouse. Marguerite de Pachmann, as she is called on the programs, was a Maggie Okey, an Australian by birth, and when she married Vladimir, which she did in great style at London some years ago, knowing people shook their heads, for Vladimir's habits were weird and his temper peculiar. Mrs. Pachmann, who is an excellent pianist, is in Halifax now. She will probably play in the United States, taking the scandal by the forelock.

**So Say We, W. J.**—The Boston music critics are doing their best to drive Arthur Nikisch out of the city. We sincerely hope they will succeed, for then, perhaps, Mr. Nikisch would come to New York—the only city in the United States which, according to the Boston music critics, possesses a first-class permanent orchestra with a thoroughly competent conductor. There are some foolish persons here who would like to "swap" with Boston.—"Times."

**Scognamiglio's Success.**—Mr. Enrico Scognamiglio, the talented young Italian, now residing in Baltimore, played to a most attentive audience at the Peabody Institute yesterday afternoon, it being the tenth recital of the series. Mr. Scognamiglio, whose instrument is the violoncello, was accompanied on the piano by Mr. Adam Itzel, Jr. His first selection was from G. Goltermann, and was a violoncello concerto in A minor. It was well given and was followed by two violoncello pieces—a romance and a serenade from Saint-Saëns. These were most charmingly played, and showed the artistic skill and cultivation of Mr. Scognamiglio. He played with a great deal of expression and ease, and brought forth the true music and intention of the composition.

Three fantasias from Schumann closed the recital, and were no less enjoyed than the other performances, though not so taking in their nature. Mr. Scognamiglio will leave for New York next week and will return in January, when the music loving people of Baltimore may hope to hear his delightful touch again.—Baltimore "American," December 16.

**Marion Weed's Success.**—Miss Marion Weed, contralto soloist, with the New York Philharmonic Club, has returned from a very successful Western tour, which included Indianapolis, Detroit and many of the larger cities, and in all cases was the recipient of flattering press notices, among which are the following:

Miss Marion Weed, the vocalist, never appeared to better advantage in Buffalo. She sang her aria of songs artistically and well. The "Romanse" by Rubinstein was a beautiful illustration of good

phrasing, good breathing and intelligent singing. It has never been better given on our stage. She captivated the audience, as usual, and sang, in response to vociferous encores, several pretty, unobjectionable ballads, which were fresh, contained no mawkish sentiment and were entertaining. Miss Weed's quiet, dignified manner upon the stage always commends her to her audience, and she regained last evening, by the music which she gave and the manner of its performance, her former prestige.—Buffalo "Courier."

Miss Marion S. Weed, the vocalist, is entirely charming, with a beautiful mezzo soprano voice, cultivated and artistic in everything she does, with a sweet, unaffected manner and clear and distinct enunciation. One could not ask for more and be reasonable.—Indianapolis "Journal."

Miss Weed's round, sweet and true mezzo soprano and charming presence and her manner brought her what amounted to an ovation.—"Express," Buffalo.

Miss Weed is of very attractive appearance, graceful and charming, and her voice is beautiful. Her enunciation is remarkably clear.—Detroit "Tribune."

**Alboni's Home.**—Mrs. Alboni's mansion was built by herself some years ago, the neighboring one, which she formerly inhabited, being also her property and now let to Prince Roland Bonaparte. It is a charming residence, and her guests last Thursday found it full of beautiful flowers, the gifts of various friends and admirers. She has made Paris her headquarters since 1849, when she first took up her abode in the Cours la Reine, and for the last few years, being somewhat lame, she has seldom left home, spending the winter there and the summer months in her Villa Cenerentola at Ville d'Avray, cultivating her flowers or amusing herself with needlework, at which she is an adept. She is fond of gathering friends about her, and has a large circle of acquaintance, among whom may be reckoned the Princess Mathilde.—Paris Letter to "The Queen."

**Callers.**—Mrs. Clementine De Vere-Sapio, F. Brandeis, Jos. Eller, E. M. Bowman, Louis C. Elson, of Boston; Hugo Goerlitz, Daniel Mayer, of London; Louis Lombard, of the Utica Conservatory, Alexander Lambert and Eugene Weiner were among the callers at this office last week.

**A Lawsuit.**—A motion was made in Supreme Court Chambers to suppress for irregularity a deposition taken in Paris in an action brought by George Goldmark, as the owner of the operas "Faust" and "Carmen," against the Metropolitan Opera House Company to recover damages for unauthorized productions of those opera by the defendants.

The plaintiff obtained a commission to take, in answer to interrogatories, the testimony of Charles Gounod, the composer of "Faust," and also that of a Paris music publisher, as well as other witnesses. A cross interrogatory, directed by the defendant to the music publisher, requires him to attach to his deposition, as an exhibit, a catalogue of the works published by him. He failed to do this because, as was claimed, he had never compiled a catalogue, and it was argued in support of the motion that the failure was tantamount to a refusal to answer the cross interrogatories. According to the statement of counsel it cost 1,800 francs to take the deposition sought to be suppressed. Decision was reserved.

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## Correspondence.

## Dayton, Ohio Music.

THE Andrews-Marsteller-Zwissler combination gave their first concert of chamber music last Friday evening. The program consisted of the following works:

Sonata for piano and violin, op. 12..... Godard  
String quartet, C major, op. 38..... Haydn  
Adagio, cello solo..... Goltermann  
Trio for piano, violin and cello, op. 12..... Hummel

The Godard sonata was played by Miss Andrews and Mr. Marsteller. Miss A. is a small nervous, energetic, "get there, Eli," electrical sort of a person. Mr. M. is very graceful as well as handsome, and plays soft, sweet music very softly and sweetly. He is not a hustler, while Miss A. is hustle personified, and when she goes at the keys (sleeves up and collar down) in a sort of a hop skip and jump hurrah, biff! bang! style, why poor Mr. M. (sleeves down and collar up) with his fine new fiddle "isn't in it." Imagine the ensemble, or rather the lack of it!

The Haydn String Quartet came like a great relief after all the fuss and feathers of the sonata. The ensemble here was much better, and the whole quartet was enjoyable, the childish simplicity of the last movement being sufficient to cause the most hardened of us "miserable sinners" to smile innocently and most sweetly.

If Mr. Marsteller could or would only refrain from his everlasting tuning up, he would spare his own as well as the nerves of his listeners. Mr. Zwissler played the Goltermann adagio a little stiffly and dryly to be sure, but by no means unmusically. He is a little angular and his cello has a "tubby" sound. With a little more polish and a good instrument he will be a great success and favorite.

The final number presented dear old Hummel and his pretty staccatos and thingumbobs, &c. You know his style, and if you will associate Miss Andrews' style of technic with the music you may imagine a very crisp, incisive and positive presentation of Hummel's harmless harangues.

The ensemble was much better than in the opening number. Let us have a little more music, and correspondingly a little less racket from the piano in the coming concerts, and above all things much more composure. Between the tuning-ups of Mr. Marsteller and the bobbing-ups of the pianist we had quite a nervous time.

Mention should be made of the young ladies who played the second violin and the viola respectively. They played discreetly and didn't have to tune up. Thanks!

Mr. Pierce's third and last concert occurs December 16. The Beck String Quartet, of Cleveland, will assist. Mr. Pierce is a pianist of rare qualities, makes no display of technic, but all the time making music that is a pleasure and a satisfaction to listen to.

Mr. Harry Brown Turpin distinguished himself at a swell wedding lately. He arranged Mendelssohn's wedding march for mixed voices, and wrote the words himself too. Of course in an arrangement of this kind the tempo is conveniently arranged to suit the manipulations of the bride's train and the other numerous appendages. Imagine the march sung in the time we have been accustomed to by the Thomas Orchestra. Ye Gods! Wouldn't there be a lively switching about of trails and coat tails to keep pace!

Otherwise our city is tranquil.

## San Francisco Music.

DECEMBER 8, 1892.

THIS good city has just undergone three or four days of such stormy weather as to beat the record for the last twenty-five years. Evidences of the great force of the wind are to be seen on all sides, showing that even our almost perpetual serenity of climate has its interruptions. The skies now smile again and the warm rain which came with the southern wind has started a beautiful mantle of verdure on the surrounding hills which will not be brown again 'till next summer. The "Baroness Meta," Mr. Rosewald's opera, performed by amateurs at the Grand, in aid of the Woman's Exchange, was a success for that purpose—but I hardly think it will ever be sung here again. The author has talent as an instrumentalist, and the orchestration of the work was creditable, but I am sorry to say the popular verdict was not favorable nor calculated to encourage him to further effort in the direction of original composition.

Besides all the trouble and pains incident to composing and producing his opera, he is now engaged in the usual afterglow of contention with the "charity" for whose benefit it was produced. They claim that he was extravagant, while he shows, by an itemized bill of particulars, that he is out nearly \$400, after receiving \$2,000 as his share of the receipts.

This sort of aftermath, which followed "Bluff King Hal" as it now follows the "Baroness Meta," is disgusting the public, who for sweet charity's sake contributed Patti prices to hear domestic opera sung by amateurs. It is a matter of conjecture how this squabble will affect the next venture of the kind, which is to be "His Majesty," by H. J. Stewart (author of "King Hal") and Peter Robertson, the rehearsals for the performance of which next February, in aid of the Polyclinic, are now going on. From all accounts it will surpass in merit its predecessors. The libretto is superior, and the work is highly praised by all who have heard it.

It will be sung by the best amateur and church choir talent we have.

The writing of operas here has become so common that I heard a musician congratulated at the club the other day as entitled to the distinction of not having done so. "But I have written one!" was the disappointing rejoinder.

Adolph Boner's symphony concerts at the Tivoli, two of which have been given, are a great success, and have elicited untold praise from the large audiences which have enjoyed them.

We have had in the past few years none too much of this sort

of music, and it is gratifying to see the public respond so heartily to Mr. Boner's laudable efforts to give us this high class of entertainment. The third concert occurs on the 9th.

I have had the pleasure of meeting Mrs. Carlos Sobrino, a leading soprano from Denver, Col., where she sings in St. John's Cathedral. She is now on a visit to San Francisco.

She sang for us at Grace Church, Advent Sunday, "Rejoice greatly," from "The Messiah" in a manner which not only delighted her hearers, but warmed the cockles of my own heart while playing her accompaniment.

Mrs. Sobrino finds the altitude of Denver "too too," and wants to migrate to our more modest and comfortable location near the level of the Pacific Ocean.

It is a wonder to all of us old residents that everyone who can doesn't come out here to enjoy living, as we do. Why, "one year of California is worth a cycle of anywhere else!" as Tennyson might have said if he had not lived and died in Europe and preferred it to Cathay.

My old friend Major J. A. Darling, U. S. A., known to the musical world as "August Mignon," through a number of beautiful songs and piano pieces written under that nom de plume, has just escaped from Governor's Island and returned to San Francisco to become second in command at the Presidio, the finest post in our army. The gratification of the major in coming back to "God's country" is only equalled by that of his friends in welcoming him. I hope his muse, which seems to have been numbed by your abominable climate, will reawaken, now that it can again enjoy ours.

Mr. Alfred Wilkie has inaugurated a series of ballad matinee concerts in the Maple Room of the Palace Hotel. The first was given on the 1st inst. and was very successful. The second is announced for the 13th.

Mrs. Fleissner-Lewis, formerly soprano at the First Congregational Church, is the recipient of a complimentary concert at Irving Hall on the 9th. Besides having the assistance of Mr. Ernst Hartmann, pianist, who will play a Liszt polonaise and a Faust fantasia of his own; Mr. Hermann Brandt will give a violin solo of his own and one by Bassini; Mr. Russell Hervey will contribute a tenor aria, and the San Francisco Ladies' Quartet will sing some numbers. Mrs. Marguerite Morrow will sing a contralto solo, and Mr. Otto Fleissner will act as accompanist.

Mr. H. B. Passmore, one of our most fruitful vocal teachers, gave a pupils' exhibition November 30. The entrance was by invitations, one of which was carefully sent me by Marcus M. Henry, the indefatigable impresario, and I very much regret having been unable to attend, for I like to hear Passmore's pupils sing, and am sure the entertainment was praiseworthy. Mr. Hetur Wismer, a talented young violinist, and Mr. Abe Sundland, pianist, assisted Mr. Passmore.

Mr. Byron Mauzy, the apostle of free concerts, has sent me an édition de luxe of a Christmas greeting and program for December 15, containing a long array of names not infrequently seen on dollar concert programs—and never on better paper or in more artistic setting than they appear on this pretty souvenir of Mauzy's.

Mr. Bernard Mollenhauer, the violinist, gave a concert in Irving Hall on the 8th to a moderate audience, but was well received.

There is no end of activity in our musical atmosphere—that is, in the way of sound, judging from the number of concerts I hear of, though I fear the trade is in rather a languishing condition, like all other branches of business, just now. I can't keep the run of all the concerts and have doubtless overlooked several.

H. M. BOSWORTH.

## Indianapolis Notes

THE May Music Festival Association is now at work in earnest; they are at present studying some choruses from Mendelssohn's "St. Paul." The inhabitants of Hoosierdom expect very favorable results from the festival association under the leadership of Mr. F. X. Arens.

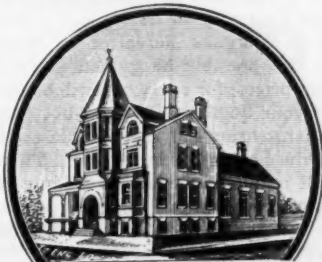
Mr. Chas. Holman Black, the great Indianapolis tenor, is singing in "Elijah" in London this week.

The pupils of the Indianapolis School of Music gave their fifth fortnightly recital on Monday evening the 12th inst.

Elaborate preparations are being made for fine music and plenty of it for Christmas. We are looking for it.

Mr. Alex. Ernestinoff, who for the past two years has been director of the choir at the Second Presbyterian Church, has resigned his position. The Second Church has always had the reputation for having the best choir in the State; we wonder what they will do now?

Mr. Charles L. Lawrence, who was a pupil of Geo. Whiting,



## TORONTO COLLEGE OF MUSIC,

AFFILIATED WITH THE

UNIVERSITY OF TORONTO.

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F. H. TORRINGTON, Director,  
TORONTO, CANADA.

Boston, for eight years, has located in our city. Mr. Lawrence gives lessons on the organ and piano; he also accepts engagements as accompanist. We wish him success.

On Christmas Day Mr. Hansen, organist of the Meridian Street church will play "Christmas Offertoire," in B flat, Lemmens; "Grand Choir," in A, Guilman; "Fantasie" E minor, Merkel. Miss Sadie Walker will sing Schuecker's "Star of Bethlehem," and Miss Lockwood will play Wieniawski's "Legend," for violin, with organ accompaniment by Mr. Hansen.

Prof. W. Z. Maffey, teacher of banjo and mandolin, reports business rushing. Mr. Maffey has, in addition to his class of pupils three excellent banjo clubs, the only ones in the State.

The Princeton Banjo and Glee Club will be with us on the 22d inst.

The Yale Banjo Club will visit us on the 28th inst.

Prof. Paul Bahr and pupils will give a recital at N. W. Bryant & Co.'s piano rooms on Thursday evening the 15th.

## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Terresina Tua	Pauline Schöller-Haag
Ida Klein	Lucca	Jean de Reszke
Sembranch	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nuñez	Carl Reinicke	Kathinka Paulsen White
Maria Rose	Heinrich Vogel	Rose Schottens
Alfred Grünfeld	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Etelka Gerster	Peter Tchaikowsky	Max Bruch
Nordica	Jules Perotti—3	L. G. Gottschalk
Josephine Yorke	Adolph M. Foerster	Antoine de Kontski
W. C. Carl	J. H. Hahn	S. B. Mills
Emma Thursby	Thomas Martin	E. M. Bowman
Teresa Carreño	Clara Poole	Otto Bendix
Minnie Hauk—2	Pietro Mascagni	H. W. Sherwood
Materna	Richard Wagner	Florence Drake
Albani	Theodore Thomas	Victor Nessler
Emily Winant	Dr. Damsch	Johanna Cohen
Furch, Little	Campanini	Charles F. Trebbat
Murio-Celli	Jenny Meyer	Jennie Dickerson
James T. Whelan	Constantin Sternberg	E. A. MacDowell
Eduard Strauss	Dengremont	Theodore Reichmann
Eleanor W. Everest	Galassi	Max Treuman
Maria Louise Dotti	Hans Balatka	C. A. Cappa
Furch, Medi—2	Liberati	Hermann Winkelmann
John Marquardt	Johann Strauss	Donizetti
Zélie de Lussan	Anton Rubinstein	William W. Gilchrist
Antonio Mielke	Del Puente	Ferranti
Anna Bulkeley-Hills	Joseph	Johannes Brahms
Charles M. Schmitt	Julia Rivé-King	Meyerbeer
Friedrich von Flotow	Hope Glenn	Moritz Moszkowski
Franz Lachner	Louis Blumenberg	Anna Louise Tanner—2
Louis Lombard	Frank van der Stucken	Filoteo Greco
Edmund C. Stanton	Frederic Grant Gleason	Wilhelm Junck
Heinrich Grünfeld	Ferdinand von Hiller	Fannie Hirsch
William Courtney	Robert Volkmann	Michael Banner
Edwin Klahre	Julius Rietz	Dr. N. Penfield
E. M. Bowman	Max Heinrich	F. W. Riesberg
Mrs. Minnie Richards	A. L. Guille	Rmil Mahr
Arthur Friedheim	Ovide Musin—2	Otto Sutro
Clarence Eddy	Theodore Haberman	Carl Faelten
Mr. & Mrs. C. H. Clarke	Edouard de Reszke	Belle Cole
Fannie Bloomfield	Louise Natali	G. W. Hunt
S. E. Jacobson	Ethel Wakefield	Georges Bizet
C. Mortimer Wiske	Carlyle Petersilea	John A. Brockhoven
Emma L. Heckle	Carl Retter	Edgar H. Sherwood
Edvard Grieg	George Gemünder	Grant Brower
Adolf Henselt	Emil Liebling	F. H. Torrington
Edmund Albert	Van Zandt	Carrie Hun-King
Lilli Lehmann	W. Edward Heimendahl	Pauline l'Allemand
Franz Kneisel	S. G. Pratt	Verdi
Leandro Campanari	Rudolph Aronson	Hummel Monument
Franz Rumme	Victor Capoul	Berlioz Monument
Blanche Stone Barton	Albert M. Bagby	Haydn Monument
Amy Sherwin	W. Waugh Lauder	Johann Sverndsen
Achille Errani	Mrs. W. Waugh Lauder	Johanna Bach
Henry Schradieck	Mendelssohn	Anton Dvorak
John F. Rhodes	Hans von Bülow	Saint-Saëns
Wilhelm Gericke	Clara Schumann	Pablo de Sarasate
C. M. Von Weber	Joachim	Jules Jordan
Edward Fisher	Ravogli Sisters	Albert R. Parsons
Charles Rehm	Franz Liszt	Mr. & Mrs. G. Henschel
Harold Randolph	Christine Dossert	Bertha Pierson
Adele Aus der Ohe	Dora Henningsen	Carlos Sobrino
Karl Klindworth	A. A. Stanley	George M. Nowell
Edwin Klahre	Ernst Catenhusen	William Mason
Helen D. Campbell	Heinrich Hofmann	F. X. Arens
Alfredo Barili	Emma Rames	Anna Lankow
Wm. R. Chapman	Emil Sauer	Maud Powell
Montegriffo	Jessie Bartlett Davis	Max Alvary
Mrs. Helen Ames	D. Burmeister-Petersen	Josef Hofmann
Eduard Hanslick	Willis Nowell	Händel
Oscar Beringer	August Hylstedt	Carlotta F. Pinner
Princess Metternich	Gustav Hinrichs	Marianne Brandt
Edward Dannreuther	Xaver Scharwenka	Henry Duzens
Ch. M. Widor	Heinrich Boetel	Emma Juch
Rafael Diaz Albertini	W. E. Haslam	Fritz Giese
Otto Roth	Carl E. Martin	Anton Seidl
Anna Carpenter	Jennie Dutton	Max Leckner
W. L. Blumenschein	Walter J. Hall	Max Spicker
Richard Arnold	Conrad Ansoorge	Judith Graves
Josef Rheinberger	Carl Baermann	Hermann Ebeling
Max Bendix	Emil Steger	Anton Bruckner
Helene von Doenhoff	Paul Kalisch	Mary Howe
Adolf Jensen	Louis Svecenski	Attalie Claire
Hans Richter	Henry Holden Hum	Mr. and Mrs. Lawton
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Paderewski	Anthony Stankowitch	Niels W. Gade
Stavenshagen	Moriz Rosenthal	Hermann Levi
Arrigo Bolto	Victor Herbert	Edward Chadfield
Paul von Jankó	Martin Roeder	James H. Howe
Carl Schroeder	Joachim Raff	George H. Chickering
John Lund	Felix Motil	John C. Fillmore
Edmund C. Stanton	Augusta Ohrström	Helene C. Livingstone
Heinrich Gudehus	Mamie Kunkel	M. J. Niedzielski
Charlotte Huhn	Dr. F. Ziegfeld	Franz Wilcek
Wm. H. Rieger	C. F. Chickering	Alfred Sormann
Rosa Linde	Villiers Stanford	Juan Luria
Henry E. Abbey	Louis C. Elson	Carl Busch
Maurice Grau	Anna Burch	Alwin Schroeder
Eugene Weiner	Mr. and Mrs. Alves	Mr. and Mrs. Nikiach
Marion S. Weed	Ritter-Gütze	Dora Becker
John Philip Sousa	Adele Lewing	Jeanne Franko
Adolph Hoppe	Frederic Shailer Evans	Frank Taft
Anton Rubinstein S. C.	Hugo Goerlitz	Velesca Frank
Paderewski S. C.	Anton Seidl S. C.	Furicicio Busoni S. C.
Richard Wagner S. C.	Theodore Thomas S. C.	Frida DeGeble-Ashforth
Charles Gounod S. C.	Franz Liszt S. C.	Theodora Pfafflin S. C.
Hector Berlioz S. C.	C. Helmholz S. C.	Caroline Ostberg
	Joseph Joachim S. C.	Marie Groeb



# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

### MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 670.

NEW YORK, WEDNESDAY, JANUARY 4, 1893.

THIS issue of THE MUSICAL COURIER will be delayed 24 hours, because of January 2, which is press day, being celebrated as New Year's Day.

Should it reach any subscriber more than 24 hours late we should be glad to know the exact date and time of delivery.

MR. M. C. MOORE, who in 1890 and 1891 traveled for the Loring & Blake Organ Company, of Worcester, has been re-engaged and started in with the company on New Year's. The Loring & Blake Company started the year 1893 with 400 orders on the books. This revival of the company, which began early last year, is another indication that the Eastern organ trade can be developed if it is intelligently attended to.

ONE of the leading piano and organ dealers in Washington informs us that there is no great apprehension of serious changes in the departments consequent upon Cleveland's accession, due to his record, which is favorable to advanced Civil Service ideas, and hence no apprehension that pianos sold or rented to department clerks will come back on the hands of the dealers in very great quantities after the inauguration or during the coming spring. However, as "Politics" is an uncertain quantity no one can state with assurance what effect the new administration will have on the Washington piano trade.

## Yes.

WE learn that an important change is pending with the firm of Stultz & Bauer, piano manufacturers of this city. Whether Mr. Stultz is to leave the firm or a stock company is to be organized we are unable to state at this writing.

METZEROTT HALL in Washington, D. C., first visited by us, is by far the largest and handsomest Temple of the Muses erected in recent years by a piano firm and the largest ever erected by a dealer. It seats about 1,500, and the Nikisch Boston Symphony and the Damrosch concerts are given in it. It will become the fashionable concert hall of Washington. It is probable that THE MUSICAL COURIER will soon publish views of its exterior and interior.

IT is gradually dawning upon many sheet music dealers and publishers that there is no money in handling the low grade, cheap editions of popular but trashy music, and that it is better policy to drop the sale of that kind of stuff and discourage it wherever possible, instead of spending time and money in ordering it, publishing it or selling it. Just think of the valuable room taken up in storing and stocking away these stacks of publications, representing old paper in bulk; the time wasted in discussing it with small purchasers; the time taken up in the actual physical handling of it, and the time, postage and stationery consumed in transactions with it! Deduct all this and you will find that the handling of it represents a loss.

THE propriety of tendering thanks to the trade for its general indorsement of their excellent instruments, &c., in the way taken by Messrs. C. C. Briggs & Co., the Boston piano manufacturers (see their regular advertisement on the back outside page of this issue) may be questioned by some, particularly by firms who have benefited by use of the Briggs advertising ideas. While, however, we have always deprecated plagiarism in advertising, we will not bestow further censure at this time upon the "imitators" to whom Messrs. Briggs refer, as their action in copying the Briggs ideas, and particularly the excellent instruments of the Briggs manufacture, is in itself an honor, bestowed unintentionally perhaps, but, nevertheless, an honor bestowed gratuitously where honor most richly belongs.

We wish there might be a more general following among our manufacturers of such a model as is furnished in the Briggs piano.

IT will be a first-class rule and a good one to start the New Year with to decide not to quote prices of pianos and organs hereafter in writing. No advantage can possibly be gained in sending to a dealer your prices, for every shrewd house will conclude that your quoted prices are not your lowest, while the large firms will lose faith in any manufacturer who gives his prices in writing. There are too many small minded men in the trade who, even if they are sincere in asking for your prices, will not resist the temptation to make use of them against you in case they do not represent you.

Moreover, written prices can be used in other territory against your instruments by agents who sell your goods in their own territory.

Therefore do not bill your pianos or organs with prices, but have it understood that remittances and settlements are to be made on the figures agreed upon in accordance with the styles or catalogue numbers or letters. All this can be done so easily if you only will decide upon a system and adhere to it, and have it made known throughout the trade. Every dealer and everybody in business will respect you for it.

ABOUT 115,000 reed organs were manufactured in the United States in 1892. About 55,000 were made in Chicago alone.

A USEFUL, practical calendar has been sent to us by the enterprising pipe and reed organ manufacturers of Detroit, the Farrand & Votey Organ Company. It will remind us of them every day of the year, for it is adapted to a daily reference chronicle, and its usefulness is not interfered with by bulkiness. It is a handy calendar and diary combined. Thanks.

THESE firms are now representing the Steinway piano in the most prominent points of the State of Pennsylvania east of the Alleghenies—some of them are recent appointments: At Williamsport, Fisk, Krimm & Co.; at Lancaster, Steve J. Owens; at Allentown, G. C. Aschbach; at Easton, W. H. Keller, and at Harrisburg, Yohn Brothers. At Wilmington, Del., H. F. Robelen represents the Steinway piano.

N. STETSON & CO., the new piano firm of Philadelphia, which, as is now known, occupies the large wareroom at 1418 Chestnut street in the Hazletine Building, has, in addition, secured a lease of the adjoining wareroom, No. 1416, which has the same dimensions as 1418 and which is at present occupied by B. F. Owen & Co. whose lease expires on September 1, 1893. The two extensive warerooms, forming together the ground floor of the Hazletine Building, will constitute the largest and most elaborate piano and organ wareroom in Philadelphia.

THE greatest year known in the history of Blasius & Sons, of Philadelphia, was 1892. On Christmas Eve every Blasius piano in the 1101 and 1103 Chestnut street wareroom was sold. Not one left. The big line of Smith & Barnes, Kurtzmann and Strich & Zeidler, which this firm handle, dwindled down to nothing, like melted snow. The Blasius warerooms presented the appearance of a large empty ball room on Monday morning. The immense organ room looked as if a cyclone had struck it. The familiar faces of Packard and Weaver organs were things of the past.

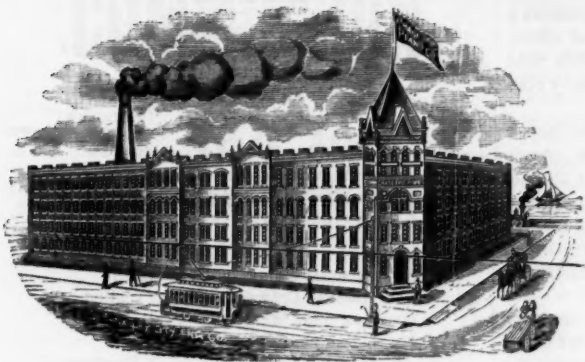
THE trade mark adopted by Otto Wissner, of Brooklyn, which we notice on the back of the new catalogue just issued by him consists of his monogram encircled by a laurel wreath held on each side by a cherub. Six styles of uprights are illustrated in this new catalogue and a number of important testimonials published in it tell of the esteem in which the Wissner piano is held by musicians.

Mr. Wissner says in his catalogue: "All the improvements of acknowledged merit or value are in general use among the leading manufacturers." There is a great deal of truth in this statement and we like to see it further elucidated by Mr. Wissner.

THERE is no truth in the report that the Queen of England, Victoria Guelph, uses a Beatty Grand Piano; nor has the Prince of Wales a Beatty Grand at any of his houses. Mr. Beatty says that when he made his famous visit to the crowned heads he made such an impression on Her Majesty that she refused to let him off unless he promised to send her one of his Grand fake stencil upright 7 3-19 octavo.

Beatty naturally is very much chagrined now to find that Leopold Peck advertises that the Queen uses a Hardman, and Beatty is going to London to get an autograph reply from the Queen. He is going to bring it back and let Mr. Peck read it, and then if Mr. Peck still continues to advertise Reina Victoria, why, then Beatty will get up similar puffs. They are both Conchas of each other's methods.

—A new industry has been started in the Second Ward by Bert Moyer. The proprietor is now buying up all the old bedsteads he can find. He says he will manufacture them into Italian harps.—Mauch Chunk "Times."



# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

# NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
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NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
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Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

# STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.— MANUFACTURED BY THE —  
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave. South.  
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## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),  
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## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES  
HIGH  
GRADE  
PIANOS



# ALFRED DOLGE & SON.

## Official Notice of Copartnership.

THE readers of this paper will find in this number the official announcement of the copartnership established by Mr. Alfred Dolge in giving to his oldest son, Rudolf Dolge, an interest in the business of the house and such rights and privileges as are by custom and law associated with the act of copartnership. Henceforth all the transactions of the great establishment created and reared by Alfred Dolge will pass from the singular into the plural form, and Messrs. Alfred Dolge & Son will take the place of the firm name that during 24 years has had an individual title only. It will take some time before the music trades will become accustomed to the change, for if there ever were an individuality that stamped itself with deep impression upon a mercantile class that individuality is Alfred Dolge, merchant, manufacturer, financier, student, economist and philosopher.

We are not engaged in the task of writing a biographical sketch of a man who is so thoroughly known by those who are the chief constituents of this paper. Occasion, however, presents itself for a retrospect and there is so much food for thought that might be productive, if lessons are drawn from it, that a few moments with Mr. Dolge in these columns are not amiss just at present.

Mr. Alfred Dolge is, as we all know, a self-made man, but not only in the sense of the term as applied to the usually successful business man; in his case the self-made man is also a result of many additional forces developed under such severe conditions as in the great majority of cases would have ended ineffectually. Alfred Dolge is not merely a self-made merchant or a self-made manufacturer, or a successful self-made business man; he is in the broadest sense of the term a self-made man, something which includes all the lesser elements that enter into the usual variegated forms of active life in this country.

If we may be permitted to coin a term we might say that Alfred Dolge radiated. He was never satisfied to govern or control any one subdivision of the many enterprises that are now environing him, to delve down deep into the mysteries and possibilities of any one department of investigation. His broad conception of the nature of things about him drove his inquiring mind into every available point that might touch upon the subject he was engaged in studying.

The single branch of piano material in its relations to the manufacture of pianos is in itself sufficiently important to engage the absorbing attention of the average mind. To Alfred Dolge it represented an opportunity, a vehicle that would bring him into contact along its path with innumerable and sometimes apparently distant projects. As we said before he radiated and conceived at a glance all the possibilities that were contained in any given plan, and in the great majority of instances when he made his prognosis his judgment proved to be correct.

This mental grasp is at the foundation of the great project known as Dolgeville, and here again it is not merely the development of a town or industrial centre that is contained in the man's idea of Dolgeville; with him Dolgeville signified the introduction of an entirely new and original factor among the varied industries associated with the manufacture of all kinds of musical instruments, and the numerable parts contained in them. More than that; he was not only willing but anxious to demonstrate that within the functions and the scope of great industrial activity vast problems of society and national and natural economy might be solved.

The scheme far transcends the centralizing production of material and article devoted to one industrial department or the aggregation of huge heterogeneous industries; it devises the practical solution of universal questions of life and labor and thought that have filled libraries with the reflections of theorists and consumed years of debate in the forensic assemblies of nations.

Hence when we say that Alfred Dolge is a self-made man we go far beyond the ordinary significance of the term. He has not only battled and struggled for a merely personal end, such an end as lies in view

of the average self-made business man; he has been engaged in developing out of his own consciousness a mass of ideas to which he has given practical effect, demonstrating that the New World offers a rich field for the solution of problems that were formerly considered chimerical.

Alfred Dolge & Son therefore means more than a supply house for the manufacturers of pianos, organs and musical instruments; it means more than the development of Dolgeville; it means more than financial success; it means the testing of ideas, of thoughts and of laws that affect the well being directly and indirectly of thousands upon thousands of human beings.

In the course of these 24 years Mr. Dolge has very naturally developed executive qualities of a high order and administrative ability such as expands with the enlargement and evolution of the scheme itself. By the scheme we of course mean the project in its broadest and most liberal sense and spirit. Everyone in touch with him has become imbued with his views and principles; but for fear that the essence of versatility might escape him he sent his son early in his youth out into direct touch with the practical world.

Young Dolge has not only undergone a period of apprenticeship at the scientific piano factory of Geo. Steck & Co., and with so great a house as Lyon & Healy; he has traveled over a greater portion of the civilized world and come in contact with the practical affairs of our time; his character has become molded at Dolgeville, at Chicago, at New York and in the Old World, and he is prepared to begin his most serious and earnest work with experiences that will be found of immense value. There is nothing fortuitous in the step taken that makes him a partner of the house; it is all due to plan and method, upon a basis of intelligence and with a due consideration of the moment itself.

For these reasons we may remark here that the change of the title from Alfred Dolge to Alfred Dolge & Son is not merely a passing, natural event, but that it marks an accented epoch in the history of the establishment. From this epoch new and more active incidents will spring and the house will gain in importance and power as the years roll on. Those who have had business and social relations with the senior member of the house will therefore be pleased to continue them in conjunction with the junior partner, whose active assistance will give such aid to the many interests involved that the house of Alfred Dolge & Son will enter the new year and its second quarter of a century with the brightest prospects of unbounded success.

### Mr. Woodford Complimented.

AT the close of business on Saturday, the 31st ult., Mr. J. B. Woodford, the retiring secretary of the Hallet & Davis Piano Company, of Boston, was called into the large parlor of the Tremont street wareroom and presented by Mr. J. B. Cook, on behalf of the employés, with an elegant silver desk service appropriately inscribed.

The expressions of regret on account of Mr. Woodford's departure were many and sincere, as it is no secret that he obtained a personal hold and influence over the force under his direction that is rarely equaled under similar conditions. His loyalty to the company and to his associates, his love of justice and his fearlessness in the discharge of his duty won the respect and hearty support of his employés in Boston, as it will that of his co-workers in Philadelphia.

Mr. Woodford was also the recipient of a flattering testimonial from the Hallet & Davis Company and of many farewell courtesies from friends.

Mr. Woodford was at Steinway Hall, in this city on Monday, and went to Philadelphia on Tuesday to assume the management of the N. Stetson & Co. business in that city. The best wishes of a large personal and business connection will follow him.

### For Sale.

FIRST-CLASS music business; well established; in a city of about 30,000 inhabitants; \$6,000 worth of goods rented, bringing about 34 per cent. on the investment. Here is a good opening for someone who wants to step right into a well established business. It will take at least \$10,000 cash to start with. Address "Capital," care of THE MUSICAL COURIER.

—Mr. Florence Heppie, of C. J. Heppie & Son, Philadelphia, has been in New York for a couple of days replenishing their stock of Steck and Wheelock pianos.

Their sales during December were phenomenally good, the exact number being 156 pianos and organs, aggregating \$46,000. These figures do not include sales of the "Eolians" or automaton pianos. Of the latter one was sold to Johns Hopkins, son of the founder of the Johns Hopkins University, Baltimore, and one to Mrs. McDowell, wife of the head of the Durham tobacco syndicate.

### "Excelsior!"

The busy days were gliding fast,  
When through the towns and cities passed  
A dudish drummer, trim and nice,  
Whose goods all bore the same device:

"Excelsior!"

"Beware the dog in yonder yard!  
"Beware that house—the man kicks hard!"  
Thus said each drummer he did meet.  
A voice replied far up the street:

"Excelsior!"

"No instrument we wish," folks cried.  
"I sell Bent's 'Crowns,' he quick replied.  
"Oh, then come in; give us a call."  
He sold an instrument to all—

"Excelsior!"

"Oh, stay," the maiden said, "and rest—  
All know Bent's 'Crowns' are far the best."  
"I can't," he said, "so many buy  
I have no time to cease my cry:

"Excelsior!"

And when the morning dawned they found  
That drummer spry still hustling round—  
At every house a "Crown" by Bent  
He sold, and left them all content—

"Excelsior."

### Late Percentage Letters.

NEW YORK, December 29, 1892.

WE are holding our own with the "Opera" and have made about the same number as in 1891. Our output, however, has been largely increased by the manufacture of the "Euterpe" piano, which instrument was placed on the market in April of this year.

We do not manufacture grands.

Yours respectfully,

PEEK & SON.

ERIE, December 29, 1892.

INCREASE in percentage of uprights this year 35 per cent. We are about getting out our first grand. It is not yet completed.

Yours truly,

SHAW PIANO COMPANY.

BALTIMORE, December 30, 1892.

IN reply to your letter of December 10, our increase in percentage is 10 to 15 per cent. We manufacture grands, and the increase this year is 25 per cent. We manufacture baby, parlor and concert grands.

Yours very respectfully,

CHAS. M. STIEFF.

### Stencil in Erie.

THE Erie "Times," in speaking of the piano factories in that city, innocently presents the rumor of another addition to their industries in the following words:

The newcomer is a New York firm and they will build square pianos exclusively. The company is negotiating with Mr. J. W. Swalley for the building on Peach street now occupied by the Shaw piano factory.

The New Yorkers are said to have abundant means to push their concern for all it is worth and are engaged now in manufacturing goods for different dealers, who have their names placed upon the instruments. They are seeking the Western trade and come here because the city has excellent railroad facilities, is near the base of supplies and demand, and possesses excellent homes and a low rate of living.

It will be interesting—very interesting—to know what Mr. Harry Raymore will say of this; and it will be interesting—particularly interesting—to know what he will say to the Erie "Times" for mixing up the Shaw factory with an avowed stencil concern. Our columns yearn—yearn—yearn for his words.

### Tuners' Meeting.

THE Tuners Association will hold its next meeting at Royal Arcanum Hall, No. 52 Union square, near East Seventeenth street, on Tuesday evening, January 10, 1893. All tuners are cordially invited to attend.

C. M. HENRY, President.

E. E. Todd, Secretary.

—Mr. Wm. J. Behr, the 19 year old son of Mr. Henry Behr, will represent Behr Brothers & Co. on the road hereafter.

—M. M. Maxon, the A. B. Chase agent at Hudson, Mich., advertises in the following manner: "Happy New Year! To make you happy and your home complete, we suggest that you purchase an A. B. Chase piano! The standard of excellence. Begin with the new year and make your selection now. With a 'Chase' you will surely be happy—not only for a year but your whole life."

WANTED—Expert retail salesman in a first-class piano wareroom in this city. Reference needed. Address "M. T. C.," care of THE MUSICAL COURIER.

WANTED—Agents to solicit orders for "Hand's Harmony Chart," improved edition, which will enable anyone to produce all fundamental major and minor chords, or transpose any scale, on piano or organ, in fifteen minutes' time without previous instruction in music. Sells in every house containing an instrument. Send \$1 for sample and terms to Nin. S. Hand Company, 182 and 184 Wabash avenue, Chicago, Ill.

# COMMISSION.

The Music Trade Association of  
Oregon Takes Definite Action.

Interview with Wiley  
B. Allen.

## LET OTHERS FOLLOW.

IT is gratifying to see that the agitation of the commission evil by THE MUSICAL COURIER is beginning to produce results. As has been previously told "The Music Trade Association of Oregon" has been formed to consider the question and has taken action in the matter of a nature that will force the question to an issue in their section of the country.

It is probable that at an early date the association will take up the equally important question of instalments and that they will pass a set of resolutions governing the cash down and monthly payments. When this is done we shall for the first time have a case of concerted action among dealers, and the earnestness with which the Oregon dealers have entered into the affair will be a guarantee that the trial of organization to combat patent evils which confront every dealer in every part of the country will receive a fair test and become an example that will be watched by every intelligent piano man in the United States.

THE MUSICAL COURIER hopes that they will stand well together and become the originators of a monument which is destined to eventually obtain all over the country.

At a regular meeting of the "Music Trade Association of Oregon," which is the name of an organization recently formed by the piano and organ dealers of the State, the following resolution, which explains itself in no unmistakable language, was adopted and ordered printed for the information of the general public and commission hunters:

*Whereas*, The payment of commissions by piano and organ dealers to music teachers and to other outsiders is in our opinion, a crying evil, demanding some radical measures by the piano and organ dealers of the State of Oregon; and,

*Whereas*, The demanding of commissions is not confined to music teachers, but is resorted to by a great many outsiders as an easy way of making so called "pin money;" and,

*Whereas*, Commissions are not only demanded by teachers and other persons for aiding a dealer to make a sale, but are often extorted under threat of interference with and prevention of sale which dealers may have consummated; and,

*Whereas*, We, the members of the Music Trade Association of Oregon, declare the payment of a commission to any music teacher or any other person on any sale of a piano or organ an injustice to purchasers and dealers alike; therefore be it

*Resolved*, That we, the piano and organ dealers of Portland and members of the Music Trade Association of Oregon hereby agree and pledge ourselves from and after January 1, 1893, not to pay any commission or to compensate in any wise any music teacher or other person for any sale of a piano or organ; provided, however, that the foregoing shall not apply to any bona fide salesman or agent who may be regularly employed by a dealer on commission, or salary and commission.

WILEY B. ALLEN & Co.,  
FALLENUS & WISE,  
W. T. SHANNAHAN,  
WINTER & HARPER,

W. R. MCCORMICK,  
L. V. MOORE,  
H. SINSHEIMER,  
T. S. PARROTT.

In order to understand the full meaning of the above a reporter, having ascertained that Mr. Wiley B. Allen was president of the Music Trade Association of Oregon, called upon him for the purpose of an interview.

"What is the object, Mr. Allen, in organizing the Music Trade Association of Oregon?"

"The object is pretty well expressed in the resolution adopted relating to the 'commission evil.'"

"In what manner do the different dealers suffer in this respect?"

"I prefer to remain reticent as much as possible on the subject. Suffice it to say that the 'commission evil' has become so great that it is almost unbearable, and dealers have felt compelled to apply a remedy."

"But will you not state some of the evils, Mr. Allen, so that the public may understand somewhat the nature of them?"

"Some of the lesser ones, yes, but not all, as they would be entirely too personal. The fact is, we can scarcely sell an instrument without a commission being paid to someone, and sometimes two or three commissions on one sale. Most music teachers are always on the alert for customers,

and if they get an 'inkling' of anyone going to buy they give the prospect to every house in the city, so as to be sure of the 'blood money,' no matter at what store the purchase may be made, and it often happens that two different parties will give the same name, and when the sale is made both demand a commission, and the dealer has to pay both or one of the parties will become his enemy and do all they can to hurt his business. And then, again, a teacher will visit a store and send the customer they see there to a rival house, and in the event a sale should be made without their knowledge it often happens that teachers will exert all their influence to make the purchaser dissatisfied unless the dealer will pay to them the black-mail money. Some teachers claim a commission after the sale is made, and they came to try the piano, by saying 'I sent them to you.'"

"But why is it, Mr. Allen, that the dealer should feel under any obligation to pay these teachers the commissions they ask?"

"Simply because he is compelled to or make no sale. The trouble is the customer begins the purchase by utterly ignoring his own taste and judgment in the matter by putting the whole thing at once into the hands of some music teacher whom he thinks competent to attend to such matters, wholly unconscious of the motive the teacher may have in so freely and earnestly tendering his services. You must not imagine that the commission paid comes out of the pocket of the dealer. On the contrary, he virtually robs his customer (or rather the teacher's customer) for the sake of the teacher. Bear in mind the teacher in many cases has previously gone from store to store for 'bids,' *i. e.*, to see what dealer will pay the largest commission; and whoever offers the largest sum, there is where the victim is eventually led, and a piano is recommended which has very little if any merit. The majority of the music teachers are not competent to select an instrument, anyway. They may perform well mechanically, but otherwise their knowledge is very meagre, being unable to tell how many reeds an organ contains or wherein the action of one piano differs from another."

"What effect then will this agreement among the dealers have upon the future prices of instruments?"

"It will have an effect to materially reduce prices at once. Under the circumstances existing heretofore, when a customer approached a dealer for his lowest price the dealer would be wary of him; that is to say, he might wonder how many music teachers would eventually appear in the transaction. You will bear in mind that but few cash sales are ever made. Ten dollars down and \$10 per month are most always the terms; but as soon as the sale is made, even on these terms, the teacher must have the cash paid down, and it is no unusual occurrence to hand out as much as five twenties to a teacher where the dealer is quite satisfied with less than half the amount for his profit. The commission which the dealers of Portland and throughout Oregon now refuse to pay to the teacher will of course be subtracted from the price of the instrument, and therefore the purchaser reaps the benefit of low prices and honest competition."

"Are all teachers engaged in the practice of working up sales and receiving commission?"

"I am glad to say that there are a few teachers too honorable to dabble in this business and who consider it unprofessional. Nor are the music teachers alone the only ones engaged in this nefarious practice. There are 'commission fiends' existing among the society ladies and among dude clerks, and even among business men who happen in the course of their daily pursuits to hear of a 'prospect.'"

"Is Portland the only city where an effort is being made to eliminate this evil?"

"No, sir; the effort is a national one. THE MUSICAL COURIER, one of the leading music trade journals, a few weeks ago sent out letters to every prominent dealer in the United States, asking for suggestions as to a remedy and for an expression of views on the subject. The result was that the various dealers responded from every quarter, crying out against the evil, and page after page of letters received from dealers have been published in the recent issues of THE MUSICAL COURIER. The editor, commenting thereon, has this to say: 'We find that the country is virtually infested by an unorganized band of vultures, who are preying upon the piano and organ dealers, who go about in stealth, collect the names of prospective purchasers, hand them in to all, or nearly all, the dealers in their respective communities, and then demand and secure a commission; and, if not paid, damage the firms who refuse to recognize the claims. Many purchasers are overcharged or are induced to buy lower grade goods, in order to have the devouring commission fiend well fed. Many sales, if accomplished, are disturbed by the interference of a foreign element, the introduction of which was not calculated upon during the progress of the negotiations.' THE MUSICAL COURIER goes on to ask, 'What shall be done?' and winds up with the plea to appeal to the law—that each and every State should carry it forward to their respective legislatures and make it a misdemeanor to receive, ask for, demand or pay a commission on the sale of a piano or organ."—Portland "Telegram."

## LARGE INCREASE IN 1892.

### The West Did It.

THE output of pianos in 1892 exceeded in numbers any previous annual production, and brings to light the fact that the piano manufacturing industry will not, for many years to come, at least, be centralized in any one place or vicinity. Moreover, the increase has been altogether confined to the relatively new centers, the younger firms in nearly every instance showing a great preponderance in the percentage of gain over the old established houses.

Chicago, which is responsible for a large portion (50 per cent.) of the increase, increased its own output about 100 per cent., making 14,000 pianos in 1892, as compared with 7,000 in 1891. Cincinnati, which made about 500 to 700 pianos in 1891, made 1,500 to 1,800 in 1892. Baltimore shows an increase of about 700 in a total of 3,000, and Philadelphia a very heavy percentage of gain. Erie, Washington, N. J., Auburn, Rochester, Norwalk, Richmond, Ind., Muskegon, Derby, Worcester, Leominster, Oregon, Dolgeville, New Haven, Concord, Oneonta, Waterloo, Marietta, Minneapolis, Wooster—the factories in all these cities and towns show an increase over 1891, some of them having been started in 1892.

A scrutiny of the whole list shows an increase of 14,000 pianos in 1892, making the list read as follows:

	Yearly average.	Total.
1780-1820.....	—	2,000
1821-1830.....	2,000	20,000
1831-1840.....	4,000	40,000
1841-1850.....	7,000	70,000
1851-1860.....	10,000	100,000
1861-1870.....	20,000	200,000
1871-1875.....	25,000	125,000
1876-1880.....	30,000	150,000
1881-1885.....	—	212,000
1886.....	—	48,000
1887.....	—	52,000
1888.....	—	56,000
1889.....	—	65,000
1890.....	—	72,000
1891.....	—	72,000
1892.....	—	86,000
Totals.....	—	1,370,000

Neither Boston nor New York shows an increase in 1892 over 1891, and some of the factories in these cities really show a decrease. The percentage of both to the totals has decreased also, due to the rapid and significant increase of the piano manufacturing industry in the West and in the smaller cities.

The marvellous growth of the piano business in 1892 is therefore due entirely to causes in which neither New York nor Boston participate; we may therefore indulge in some speculation on the future of the piano trade.

The bulk of the pianos made in Boston goes West. Everett and Harvard pianos are sold West or through the John Church Company—a Western concern. The New York retail trade is confined to manufacturers chiefly, and such goods as are not sold by them among the 5,000,000 people in this vicinity go to the West and the States of New York and Pennsylvania. Some large Western and Southern houses carry no stocks of New York pianos. New York city makes about 40 per cent. of the totals and sells right here in this vicinity about 30 per cent of its product at retail. The same percentage of Boston made pianos is sold in and around Boston by the makers of that city. In fact the large cities are the leading "consumers" of pianos.

A number of leading New York and Boston piano manufacturers sell the great bulk of their instruments at retail, and with others this tendency is increasing, the trade being more remunerative than a wholesale or a consignment trade. It appears now, with a glance into the future, as if New York and Boston houses will devote much attention to their retail trade and their branch houses. That is an excellent method of keeping control of their trade and giving the ambitious and aggressive young firms an opportunity to capture the wholesale and jobbing trade, besides stimulating large dealers to become manufacturers.

To sum up, the year 1892 was the great banner year of piano manufacturers, but it did not improve the condition of the New York and Boston wholesale trade. Things continue to drift westward. So long



as Boston and New York are willing to let them drift they will drift. These two cities still make about 70 per cent. of the total output, but they sell about 30 per cent. of their output at retail themselves.

### A Hand Organ Factory.

ONE of the most unique of all the new acquirements of the city is a hand organ factory, which, it is said, will be the first to be established in the United States. Plans for the building have been prepared by Architect Archer, of this city. A substantial three story brick factory, 40x80 feet in size and of handsome appearance, will be erected on East avenue, near Sawyer's station. Eleven acres of land have been deeded for the enterprise, and the contract provides that the building shall be completed by July 1 next. It is expected it will be finished by May 1. A French gentleman, who is not at present in this country, will superintend the manufacturing. Two hundred to 250 men will be employed. A peculiar fact in connection with this enterprise is that the Armitage-Herschell Company, which is interested in the enterprise, and also in the manufacturing of steam riding galleries, or "merry-go-rounds," has contracted to buy all the organs it may need—one for every riding gallery it manufactures—of this company. The organs will sell for \$200 to \$500 each.—Tonawanda (N. Y.) "Times."

### Story & Clark.

IF the past is any criterion of the future, the new styles of organs which the Story & Clark Organ Company, of Chicago, will offer during 1893 will surpass the finest specimens of architectural organ designing that have thus far been seen in the market. This company has always taken special care and made special efforts to anticipate the taste and fashion of the time, and they are now so thoroughly identified with progressive organ building that to mention Story & Clark signifies at the same time the best and latest in organ development.

The factory is in superb condition and will produce more organs this year than in any previous year of the company's history. There will be many reasons for publishing many things in reference to the Story & Clark organs this year.

### Piano Firms Combine.

A POWERFUL combination has been formed in New Jersey by the makers of the Steinway, Bradbury and Webster pianos. It is a corporation capitalized at \$200,000. The name will be N. Stetson & Co. The purpose, as set forth in the articles of corporation, is "the manufacture of musical instruments." The home office will be at No. 43 Montgomery street, Jersey City, and with branches in Philadelphia and other cities of New Jersey, Pennsylvania and Delaware.

The officers of the combination are: President, William Steinway; vice-president, Freeborn G. Smith, Sr.; secretary, Freeborn G. Smith, Jr.; treasurer, N. Stetson. The directors are William Steinway, Frederick Steinway, N. Stetson, William Ziegler, Stewart L. Woodford, F. G. Smith, Sr., and George F. Holmes.

Mr. Steinway laughed last night when I asked him about his new "piano trust."

"Why, that's the last thing in the world to call it," said he. "It is simply an investment in a lot of retail stores, and I am interested in about ten of the same sort of investments in different parts of the country now. The stores will be general piano agencies, and will handle all makes of pianos, not ours exclusively; and we hope, in the language of the advertising agent, 'to put a piano in the home of each and every family.'"

General Woodford also denied that there was anything of the nature of a trust about the combination.

"It is simply a mercantile co-operation," said he, "to economize agency expenses by having general selling stores."

This is from the New York "Herald" of to-day, and is one of the usual foolish and extravagant stories published about the music trade in the daily paper.

### The Ivers & Pond Strike.

THE strike committee of the Piano Polishers and Varnishers' Union met last night in New England Hall. It was announced that the union had four agents in New England engaged in boycotting the goods of the Ivers & Pond Piano Company. There is no material change in the strike. One-half of the strikers are at work elsewhere and \$2,000 in benefits has already been paid. The boycott of the firm's goods was recently indorsed by the convention of the American Federation of Labor, and the members of the union say the affair will be dealt with by organizations of the West.—Boston "News," December 28, 1892.

—G. W. Oakman, of Boston, writes that there is no truth in the statement published to the effect that he was about to leave C. C. Harvey & Co.

# ERARD HARPS

## Agencies in the United States.

### AN IMPORTANT TRADE EVENT.

THE old and renowned house of S. & P. Erard, of London, England, known throughout the world of music as makers of the famous Erard harps, has decided upon entering into active commercial work in the United States by establishing agencies here for the exhibition and sale of these instruments.

Mr. Daniel Mayer, a gentleman who is known on both hemispheres as the impresario of the great



LOUIS XVI. MODEL.  
VERNIS MARTIN DECORATION.

Paderewski and to whom is due the introduction of that genius in this country, recently acquired the Erard business in London. Mr. Mayer arrived on the last trip of the Teutonic and is here at present, having in a comparatively short time covered a large amount of territory and seen some of the leading firms in the music trade in this country.

Mr. Mayer has given the representation of the Erard harps for the West to Messrs. Lyon, Potter & Co., of Chicago, and is at present negotiating with other firms with a view to representation, most of which will be concluded prior to his departure for Europe on the new steamship, H. H. Meier on the 10th inst. The first shipment of Erard harps to Lyon, Potter & Co. will be made this month.

During Mr. Mayer's stay in Chicago he received the following letter from a harp virtuoso and teacher whose name is known by all harp players. It is this:

CHICAGO, December 30, 1892.

To Daniel Mayer, Esq., Messrs. Erard, London, Eng.

DEAR SIR—At the request of other harp makers I have on occasions tried their harps and find, however, that there is nothing made equal in beauty of tone and perfection of mechanism to the world renowned Erard "Concert Model Gothic Harp." It possesses also two specialties not to be met with in any other makers. First, its great carrying power, the bass being equal to any grand piano, as well as the beauty of its musical scale to the smallest top string. The model of your harp also is so perfect in form that when balanced in playing there is no weight whatever resting on

the performer—a great advantage over all other harps. As harp playing is becoming now so popular in America the demand for the Erard harp is universal. Believe me,

Yours very truly,

JOSEPHINE CHATTERTON,

Director of the Chicago Harp College, Athenæum Building.

Erard harps are world famous, and their history is in reality the story of the modern harp. Sebastian Erard, who founded the piano business in Paris in 1780, made his first harp in 1790. In 1800 he introduced the fork movement, and after removing to London in 1808, leaving his brother Pierre in Paris to conduct the business there, he became exceedingly active in producing rare and artistic harps, the first Grecian double action harp having been made by him in 1811.

From that time forward the Erard harp took its place among the famous musical instruments and was used exclusively by the great harp players of Great Britain and the Continent, many of them finding their way into this country, where the Erard harp is as well known as on the other side.

An illustration here published shows the Louis XVI. Model, one of the styles now made by the house. Three regular styles are made now in three different woods—maple, satinwood and rosewood. Six fancy styles are also constantly among the regular lists, but any style or model can be made to order to conform with individual taste or ideas. In this respect the facilities of the establishment are unsurpassed, as the house of S. & P. Erard has been engaged for many years in making special harps to order for celebrities and the fashionable world of Europe.

In the department of the Chicago Columbian Exposition devoted to the products of Great Britain there will be a special display of Erard harps, already arranged by Mr. Mayer. Some of the handsomest, classic and modern models of Erard harps will be placed on exhibition.

For some time past a renewed interest in the harp has been manifested in this country, and outside of harp teachers at conservatories special schools for harp playing have been opened in Boston, Chicago and other cities. Many private teachers are already engaged in instructing students of the harp, and altogether the interest in that unique and delightful instrument is on the increase.

The active appearance of the Erard harps in this country, under the stimulus of intelligent commercial guidance, will materially add to the present activity and make the study of the harp a feature of greater prominence than ever in musical circles. Further movements in this direction will be fully noted in these columns. The address of S. & P. Erard is 18 Great Marlborough street, London, England. Mr. Daniel Mayer is stopping here at the Windsor Hotel.

### Late Instalment Letters.

SCRANTON, December 23, 1892.

WE do not believe any arrangements could be made which would be lived up to whereby the dealers of this city would all agree to a certain amount as first payment on instalment sales, from the fact that the dealers themselves would not, in our judgment, live up to an agreement if made; neither would they make an agreement. We remain, yours very truly,

GUERNSEY BROTHERS.

SPRINGFIELD, Mo., December 31, 1892.

IN answer to your instalment letter, though selfishness is an element not to be entirely disregarded, yet the higher law of the "greatest good to the greatest number" requires that the present condition of the business should continue, governed only by competition and the efforts of buyers to do the best for themselves, resulting in the "greatest good to the greatest number," which is in the interest of public policy. Very truly,

A. A. POND.

BALTIMORE, December 24, 1892.

THE instalment plan is undoubtedly detrimental to the best interests of all dealers who desire to conduct business in a safe and conservative manner, and yet it has become a necessity. How to keep it within proper limits is indeed a hard problem to solve. We do not think it possible "to arrange any binding agreement with the firms in our section by means of which some system could be established to regulate the down payments and the monthly payments on instruments sold on this plan." The interests represented by the different dealers who sell on instalments are so varied, and we might say antagonistic, that the attempt to unite them on some safe and sound plan is absolutely hopeless. That the continuance of this practice will prove disastrous to many dealers is a foregone conclusion.

We would hail with pleasure and satisfaction a uniform

plan, but we look upon it as quite as impossible of accomplishment as the abolishment of the pernicious practice of paying commissions to teachers and middlemen, which you so ably advocated. Unfair, unjust, unreasonable, and we might say dishonest, as such demands in many instances are, it is impossible to obtain unity of action among the dealers to abolish it.

Very truly, OTTO SUTRO & Co.

SAN ANTONIO, December 14, 1892.

WE agree with you that these long time payments will lead to some disaster in the music trade, but we hardly believe there can be any binding agreement made here with the local dealers to increase either the cash or monthly payments. We would be willing to go into some arrangement for an improvement in this line.

Yours truly, J. F. JONES & Co.

SAN ANTONIO, December 17, 1892.

IN reply to your question will say that I do not believe any such agreement can be reached. It does not seem practicable to me. It would in reality be a combination of dealers for the purpose of keeping up prices. Why not? It is simply a scheme for securing better profits. A man who cannot take care of contract sales will scarcely know how to take care of cash sales, for the cash buyer is, as a rule, mighty sharp. He is prized by the dealer, he is aware of the fact and provokes all the competition possible. I would much rather see an ironclad combination against the tight fisted "gally" cash customer than to see one calculated to squeeze the instalment customer as a penalty for the privilege (?) of being poor.

Yours truly, ALVIN WILSEY.

PITTSBURG, December 29, 1892.

YOUR esteemed favor of December 3 came duly to hand. The question to which you refer is a serious one and has really grown into an abuse which sooner or later must result in widespread disaster. New manufacturers enter the field displacing in some cases old ones; result is, old ones seek a market at any cost, and so consign on all sorts of terms to agents and dealers, who in turn sell, lease and offer on all sorts of suicidal terms, the "offer" doing infinitely more harm than the occasional sale or lease effected, because the offer is used to compel others to meet the terms of irresponsible "rangers" whose only interest is to get a commission or a credit on the transaction. Now this is done by reputable makers who actually consign goods to such people at prices very little, if any, above the rates charged to reputable established houses. These makers may not wish to sell or lease on such terms as their agents offer; but rather than take back goods, or for one of any number of reasons, they take any kind of terms offered by people to whom they consign goods, and thus they are responsible to a very large degree for the state of affairs now prevailing.

This reform must begin at the root (the manufacturers). The lease or payment plan is a good thing for both dealer and the public if conducted with a fair regard for prudence and propriety, but competition in payments is a bane and should be corrected. The Everett and similar club enterprises of \$1 per week payments have done much to demoralize trade, while doing no real good to the public, and for every one poor person supposed to secure an instrument under the lottery terms offered, at least fifty people are perniciously affected by the pernicious and deceptive offers made. Even if they have no thought of getting one of the instruments offered it creates in their mind—and indeed the whole public mind—a most harmful and pernicious impression,—first, that there is no real value in the goods; and where such extraordinary effort and inducements are made that the profits must be enormous, and that those who handle the goods must be unscrupulous and untrustworthy. While this is not the case where the dealer is personally known, yet the general public impression is not good, but really evil.

We have felt the importance of some action, and for our own protection and advantage issued a circular to our agents two years ago September last modifying the terms to them and requiring more down payment and better monthly payments; then last October one year I again advanced the terms, reducing at the same time the extreme limit to two years in payments, and setting an average rate for both payments and security or "down" payments, at the same time correcting in part the twin evil of commission, which had been and indeed is still out of all proportion to service rendered and value of influence, &c.; also withdrew much of the stock consigned to agents. Results were some of our agents went over to other houses, quite a good many so called sales were lost of pianos at \$10 down and \$5 per month, and we have lost some in volume of trade; but we have much less trouble; a better class of people to deal with, very few if any to recall, no lawsuits because of unwarranted promises made by agents who had forced the instruments in on the family against their wish and when they were really not able to pay for a piano or organ; and better still, we have not only sold our goods at more satisfactory (lower) prices to our customers, but have averaged a much better margin of profit. To

summarize: I believe there has been an undue expansion of manufacturing; second, and resulting in part from first, the consignment evil; third, the small payment evil; fourth, the commission evil or abuse, the second and third being the giant evils of the trade.

I am not sanguine that any binding arrangement could be effected between the different houses in our section. Necessity and self interest are the two all powerful motors to either make or break agreements. A national association, if properly organized, and operated on a business basis, with competent, honest men, paid a good salary to manage the bureau, might reduce the evils to a minimum.

Yours truly, S. HAMILTON.

WICHITA, December 27, 1892.

YOURS in regard to the instalment business in the musical line received. I am very glad that this question is being agitated, and I realize the fact probably as well as anyone in the West that it is getting to be a serious matter, and if continued in the way it is now it will eventually run the small dealers out of business. I think if the consignment business was stopped it would have a tendency to remedy this matter in a great degree, as I find that the parties who sell goods consigned to them go a great deal farther on extremes than those who have to pay for their goods. The reason is that they want to make the sale over some competitor and will offer as a great inducement the goods on very small payments, and if they make the sale will turn the paper in to the consignor.

The concern will do considerable kicking, but they have to stand it, although they would not make such a sale from their own establishment, and though the sale is made on these long terms, the only thing that the house can do is to take the paper, as they cannot undo a sale, and the party selling the goods in a great many cases is not able to pay for the goods himself. I do not think it would be possible to make a combination among dealers in regard to this matter unless they were all legitimate dealers and could pay for their own goods. I think among that class of men there could be an agreement that pianos or organs could be sold under stipulated terms according to the price of the instrument, which could be done so as to bring the full payment invariably within 12 months; but with consignors like some of those in Kansas City, who will consign goods to parties who will take them out and sell them at from \$6.00 to \$10.00 per month, it would be hard to do anything.

I think if the consignment men would agree to never take a piece of paper unless it was made with a reasonable length of time that this idea of long time paper would soon be stopped, and my idea is that is where the main trouble lies to-day.

I hope you will keep this matter agitated until there can be a remedy for this evil that is working among the music dealers. There are too many people trying to sell goods who use as their only argument a long time to pay for it in. It is a detriment to both the seller and the buyer.

Wishing you the best of success in your good work I remain, yours very truly, THOS. SHAW.

### Mrs. McLaughlin's Piano Deals.

She Is Said to Have Sold Instruments She Did Not Own.

MRS. JULIA McLAUGHLIN, fifty-five years old, who formerly had charge of an apartment house at No. 46 West Eighty-fifth street, is locked up in Jersey City Police Headquarters, charged with buying pianos from New York and Brooklyn firms on the instalment plan and then mortgaging or selling them for whatever she could get.

Emil J. Winterroth & Co., of Nos. 117 to 121 Fourth avenue; Taylor & Son, of No. 8 East Seventeenth street, and Wissner & Co., of Brooklyn, are the firms she is said to have victimized.

Mr. Winterroth says the woman went to his store last summer and bought a \$250 piano, paying \$15 down. When he went to collect the first instalment she told him her daughter was dying from diphtheria, and a little later he discovered she had moved.

He said he traced several pianos that had been taken from Mrs. McLaughlin's apartments by various truckmen, but he could not find the instrument he had sold to her.

Mrs. McLaughlin was finally located at No. 141 York street, Jersey City, and a warrant having been obtained, Constable O'Grady was detailed to arrest her. He was met at the door by a 16 year old daughter of the accused, who rushed at him with a hatchet, but he drew a revolver, disarmed the girl and found Mrs. McLaughlin in a rear room, from which he was compelled to drag her by force. Steps for her extradition have been taken.—"Herald."

—While THE MUSICAL COURIER is being printed a London cable announces the death of Charles Ziegler, of the house of Steinway & Sons, of New York.

—Mr. Carl Droop, son of Mr. E. F. Droop, of Washington, D. C., who is studying piano making in the Steinway factories, has been spending his holidays at home.

—C. A. House, the music dealer, treated his employees to a banquet on December 23 at the Hotel Behler. About 25 sat down to an elegant repast.—Wheeling, W. Va., "Register."

—Mr. James E. Clough has retired from the Clough & Warren Organ Company. The company now consists of Geo. P. Warren and Joseph A. Warren.

### Ben Crew's Dinner.

MR. B. B. CREW gave a dinner last night to the members of the firm and the heads of the various departments of the Phillips & Crew Company at his elegant home on Harris and Spring streets. Covers were laid for nine, and the following gentlemen were present: Messrs. Harvey T. Phillips, Robert B. Toy, Gilbert Smith, William B. Price, William Geppert, Charlie Price, Albert LaHatte and Edward Bellevue.

The menu, served in faultless style, was:

Olives.	Cherry Stone Oysters.	Celery.
Salted Biscuits	Pompano, à la Maitre d'Hôte.	Hot rolls.
Boned Turkey, Capers.	Quail on Toast, French Peas.	
	Salmon Salad.	
	Mayonnaise Dressing.	
	Beaten Biscuit.	
Fruit Cake.	Charlotte Russe, Candied Cranberries.	Chocolate Cake.
Coffee.	French Candies.	Chocolate.
	Cigars.	

Over the coffee and cigars Mr. Phillips and Mr. Toy gave many interesting reminiscences of the career of the successful music house, and after the adjournment to the library a discussion arose anent the emotional and the descriptive in music, the emotional being finely illustrated on the piano by Mr. Charlie Price, while Mr. Geppert played the "Symphony of the Desert," a descriptive piece, with analytical remarks.—Atlanta "Journal."

### Charles Balmer's Will.

CHARLES BALMER, late president of the Balmer & Weber Music Company, bequeathed 84 shares of the music company stock to each of five daughters, Mrs. Sallie B. Smith, Mrs. Bertha B. Yost, Miss Therese Balmer, Mrs. Katie B. Bahn and Mrs. Lillie B. Unger. His son-in-law, Thaddeus S. Smith, gets 78 shares to hold in trust for Mr. Balmer's son, Charles Balmer, Jr. Mrs. Balmer is to have her dower interest, and whatever is left is to be divided equally between the children.

Mr. Balmer's confidence in his son-in-law, Thaddeus S. Smith, was unbounded, and he orders in his will that Smith shall not be required to give bond either as executor of the estate or as trustee for the testator's son. The value of the estate is unknown.—St. Louis "Chronicle."

### Ben Starr and the G. A. R.

THE "Home Journal," published at Knightstown, Ind., by the Indiana Soldiers' and Sailors' Orphans' Home, says of Mr. Ben Starr, of James M. Starr & Co., Richmond, Ind.:

Ben Starr, of Richmond, Ind., member of the visiting board G. A. R., carved turkey at the Home on Christmas. He knows all the late items about carving and makes a nice presentation speech, which he fairly proved when he gave a very handsome baton to the band boys. The band boys say that Comrade Starr has a bigger heart than an ordinary man's head.

The baton presented to our band last Saturday evening by Col. Ben Starr is a beauty indeed. It bears the following inscription on the upper half of the ball:

"30th Annual Encampment,  
G. A. R.  
Washington, D. C., September, 1892.  
To the  
Soldiers' and Sailors' Orphans' Home Band,  
From  
Comrades of Your Fathers,  
In Grateful Recognition of Your  
Services."

John Shoemaker, drum major of the band, received it in behalf of the band in a brief but neatly delivered response. The incident was a pleasant surprise to everyone.

### William Sohmer.

IN the early fall His Honor Mayor Grant appointed Hon. William Sohmer, brother of Hugo Sohmer, the piano manufacturer, a tax commissioner.

The appointment was a particularly fitting one, as Mr. Sohmer has been for years identified with the fire insurance business and is thoroughly conversant with the values of property about the city.

His office as assemblyman expired on December 31, and on Wednesday, January 4, he qualified for the office about to be entered into.

—Burt Haskins, of Masillon, Ohio, was married last week to Miss Laura Rose.

—The McCammon factory at Oneonta, N. Y., has been closed down for the annual stock taking.

—Mr. C. A. Hyde, traveler for Behr Brothers & Co., has resigned his position to enter the employ of Messrs. Smith & Nixon.

—Charles E. Hollenbeck, the traveling representative for Geo. Steck & Co., has started on an extended Southern trip in the interest of that firm.

—Judgment for \$2,015 was confessed on December 28 by Olean H. Dodworth, dealer in music at 108 East 125th street, in favor of Adelaide A. Oakley.



## THE PERAMBULATING PIANO.

## Music on the Street, and How It Is Ground Out.

AN ENLARGED MUSIC BOX—STREET PIANO CYLINDERS HAVE TO BE SENT TO LONDON TO HAVE NEW TUNES PUT IN—THE BOSTON HOME OF THE INSTRUMENT.

CHARLES AUGUSTUS detested street pianos. They formerly caused a shudder to pass through his exquisite frame, and as for the itinerant hand organ—"terror" was the word.

But now he looks at these things in a different light and hears with other ears. He has experienced a change of heart, and the reason that he is repenting his former antipathy to the instruments, the music of which now delights his soul, is the lately acquired knowledge of the fact that they, like himself, are "quite English, y' know," and have to wear a custom house stamp in order to get into this country, just like his "trousers" and his top coat.

Hence it is that every morning a grinning son of Italy stands below the windows of his apartments in the chambers and presents Chawles with the tintinnabulation of "Annie Rooney," et cetera, for which he is rewarded with a shilling, while his patron enjoys his chocolate in bed or practices with his monocle before the mirror.

Chawles was not musical. Far from it. He made no distinction between "Maggie Murphy's Home" and "Il Trovatore," for he could not, but the fact that the instrument furnishing these attractions originated in the land of his worship, blinded him to any faults it might have, by making just one great virtue overshadow all minor considerations.

And yet to the muse of these instruments he might have justly paid homage had he been enough of a musician to appreciate their worth. So far as the ordinary parlor piano goes, there are but few styles which exceed the humble street neighbors in detail of workmanship or finish, and as for their selections, although some of them may occasionally possess a chestnut flavor, they are, as a rule, quite new and are always well rendered.

A "Herald" representative had a curiosity recently to see how the new songs or musical pieces were arranged for these street pianos, so he started out on a still hunt for information.

When he found out, however, that in order to witness the process of which he was in search he would be obliged to take passage across the Atlantic, he halted and compromised matters by a visit to a shop on Battery street. This is the

HOME OF THE STREET PIANO IN BOSTON, and a decidedly unique home it is, too. There the article can be found in all varieties—a sort of an old curiosity shop in musical instruments, and there the thirster after knowledge found the information which he desired.

A street piano is somewhat complicated in construction, although the theory on which it is manipulated is simple enough. It is nothing more nor less than an enlarged edition of the music box which children wind up with a key, elaborated somewhat, but still the music box in principle.

The instrument is strung like an upright piano, and in about the same way as in the parlor upright piano a set of hammers strikes these strings. These hammers are automatically raised by a cylinder, nearly the diameter of a flour barrel, on the outside of which a number of steel pegs are fastened. As the crank is turned these pegs strike the hammers and raise them; then when the peg has been turned by, the spring on the hammer brings it down on the strings.

Arranging these pegs on the cylinders is the great art in the making of a street piano. So far as is known there is no one in America who can do it, and for that reason this work must be performed in London.

On each of the cylinders are 10 tunes. A full cylinder costs about \$50 on the other side of the water, and as the duty is about \$18 on each one it will be seen that the poor grinder cannot afford to have too many changes, and that he ought to be pardoned when the ears are occasionally bored by an o'er familiar air.

The grinder realizes that upon the attractive qualities of his music depends the amount of his receipts, and he governs himself accordingly. Therefore as soon as a new song, or piece of music which promises to remain popular for a few weeks makes its appearance he buys it, ships it with the cylinder to London and has the pegs for the new air properly planted.

As it takes but about three weeks to complete this job and have the cylinder back in the piano again, it frequently happens that before a song is well known to the general public the street pianos are playing it.

The exact method of

## PUTTING IN ONE OF THESE TUNES

is not fully known here. It is evidently quite a fine art, and has been brought down to a science, as anyone will see who has taken the trouble to note the generally ex-

cellent time of the pieces and of the little runs with which each air abounds. It would probably need but little more than an application of mathematics, but no one in this country appears to have as yet successfully solved the problem. It was attempted in New York recently, but resulted in a dismal failure.

When the cylinder and its pegs are placed in the piano a conservatory education is not needed to complete the required musical talent. The ability to turn the crank steadily is one part of it, and a general knowledge of the piece to be played is the rest, so that Verdi's "Ah, I Have Sighed to Rest Me" may not be converted into a skirt dance or "Annie Rooney" into a funeral march.

The seeker after truth speaks from experience in this matter, because he tried it and won high praise from his teachers—felt so elated, in fact, that he contemplated squatting on a quiet corner of the Common, inverting his hat on the top of the machine and hanging a card bearing the inscription, "Pity the poor man who has no wife to support him by taking in back stairs to scrub," or something equally touching, around his neck or on the front of the machine, and competing with the man who was killed in an explosion, but who still managed to "grind out" a miserable existence.

Street pianos are not playthings; they cost too much. A fairly good one is worth \$200, and the prices range from that to \$400, according to the amount of expert workmanship devoted to one. It is a pretty good instrument, however, to the new arrival who can afford one, for he doesn't need to know a word of English, as he would if he started peddling, and he can make from \$2 to \$3 a day if luck favors him.

## AS FOR THE AIRS THEY PLAY.

They are designed to suit all classes and conditions. As an example might be quoted one, three of whose selections were extracts from Verdi's "Il Trovatore," Mascagni's "Cavalleria Rusticana," and Brahms's "Maggie Murphy's Home."

They all "take." The charms of the "Home" where "you're welcome every evening" are still appreciated, and will bring coppers and applause. "Annie Rooney" is not forgotten, and there are many who will confess a lingering liking for the swinging metre of "She's my sweetheart, I'm her beau." Operatic selections don't draw so strongly from the hoi polloi, although they meet with a better reception back of the Public Garden. Scanlan's song, "Molly, O," is very popular at the present time, and seems to be the reigning favorite.

The different grinders now own their instruments. Formerly they used to hire them, but a zealous countryman spread about a story to the effect that the owner was a "padrone," and hired at very cheap rates the performers on his machines, so he sold them outright.

For a long time one case hung fire in the United States Court, where the owner was charged with attempting to evade the conditions of the contract labor law, but it finally resulted in his acquittal.

Now he does not keep any for rental. For those who want pianos he will act as commission agent, but he refuses to again lay himself open to the suspicion of being a padrone. He will mend the pianos, however, and his shop is the only place in this city or hereabouts where this work can be done.

It requires a good deal of skill in this part of the work, and the queerest part of it is the fact that the existence of the shop is due to an accident. The proprietor of the shop is a piano maker by trade, but he knew nothing about the making of street pianos. When he resided in Liverpool, before coming to America, one of his children had one of these instruments, which in time became out of tune. A son who was of an inventive turn of mind tried to tune it, and in doing so spoiled the instrument. Another one needed tuning, and he almost ruined that also in his experiments. His efforts were finally crowned with success, however. He not only learned how to tune them, but also how to put in new strings, new pins, hammers and all the rest.

When they came to America, several years ago, they were the pioneers in the industry. A street piano was then a novelty. Hand organs there were in plenty—too plenty, in fact—and the change was welcomed.

This enterprising family offered

## ANOTHER ATTRACTION

in connection with the piano, which drove the monkey of tradition into innocuous desuetude. This attraction was a bright eyed little girl, dressed in native Italian costume, who was armed with a tambourine. This was an instrument from which no one had ever tried to extract music before, but her dexterity in handling it brought in a shower of money.

The little girl has now grown into quite a woman, but her skill has grown with her. She has had various theatrical offers, but has never accepted any but short engagements. There is more money in her present vocation.

In summer she goes out with her brother every day. They have regular routes for different days. Sometimes they take the business section of the city, sometimes the Back Bay, Brookline a third day, then Jamaica Plain, and so on. In winter she makes but two trips a week—Wed-

nesdays and Saturdays—but she can quite well afford to rest the remainder of the week, for her auditors are indeed unappreciative if she cannot earn from \$25 to \$30 in the two trips.

She is in considerable demand at fashionable receptions in Boston and vicinity, where she plays tambourine accompaniments to piano solos or plays four of them at one time, two with her hands and two more with her feet.

Her playing may be the means of creating a fashionable fad for the Back Bay girls this season, for her manipulation of the ordinarily dull instrument has created such comment that already her auditors are commencing to be her imitators, and two well-known young ladies—one from the Back Bay and one from Cambridge—have enrolled themselves as pupils under her teaching.

The girl and her brother made a tour through the country this summer, and attracted considerable attention. They went as far west as Denver, as far south as Washington and as far north as St. Paul. Their railroad bills alone amounted to over \$800, but with the aid of the piano and tambourine they paid that sum, their hotel bills besides, and then had a neat little amount left over.

Their little shop is

## AN INTERESTING PLACE.

There are a half score or more pianos there, as well as several reed organs, hand organs, and about every other variety of musical instruments. One corner is occupied by an object not very often seen nowadays—an old Gilbert piano with organ attachment, one of the pedals being used to pump the instrument. Its tone is somewhat weak just now, but it looks as if it might have been an aristocrat in its day.

The greater number of the pianos kept there are stationary ones. They play on the same system as those on wheels, but, instead of grinding the music out with a crank, the end is attained by winding up the instrument in the same fashion as the ordinary music box. These instruments are much better finished than the street pianos and cost from \$300 to \$500. They greatly resemble the ordinary upright piano in exterior appearance and several of them are in use in private parlors in Boston. As a general thing they play much better than the ordinary young lady can, and, by means of one, better entertainment can be offered without the consequent torture to the visitor or the work on the part of the performer.

These pianos are quite generally used in dime museums or small entertainments. They will play 10 or 12 tunes and need to be wound up only about once in three-quarters of an hour.

The hand and reed organs are out of date. The piano has driven them to the wall, and they repose on the shelf in dust and obscurity, until some roysterer who wants to attend a masquerade ball as an organ grinder comes around and hires one for the occasion.

Some time in the near future the little shop may branch out. An Italian who is said to be competent to put in the tunes recently landed in New York, and the proprietor is going to try and secure his services. If he can do this he may commence the manufacture of these instruments. This would save a duty of about \$55 on each one.

It would shatter Charles Augustus's dream, but it would constitute the manufacturer the pioneer in the business in America.—Boston "Herald."

## Piano Manufacturers' Association.

## Report of Nominating Committee.

NEW YORK, December 28, 1892.

To the Members of the P. M. A. N. Y. and V.:

GENTLEMEN: The undersigned committee have nominated and herewith respectfully beg to recommend to you for election to the respective offices of this association for the year 1893 the following ticket, viz.:

For President,..... William Steinway.  
For First Vice-President,..... F. G. Smith, Sr.  
For Second Vice-President,..... Levi K. Fuller.  
For Secretary,..... N. Stetson.  
For Treasurer,..... William F. Decker.

For Executive Committee,..... William E. Wheelock,  
Samuel Hazelton,  
Robert Proddow,  
B. F. Fischer,  
L. P. Bach,  
George Nembach,  
H. Paul Mehlin,  
George W. Peek,

THE NOMINATING COMMITTEE,  
by Samuel Hazelton, Secretary.

## Notice!

E. R. SCHMIDT & Co.,

Manufacturers and exporters of musical instruments and strings  
factory at Markneukirchen, Saxony. New York office  
and sample room, Cooper Institute.  
William Friedrich,  
Manager.

NEW YORK, January 3, 1893.

THE well known manufacturers of musical merchandise, E. R. Schmidt & Co., of Germany, as a means of enlarging their export trade, have authorized the undersigned, their American representative, to accept orders at factory prices. Such orders to be filled and shipped direct from their factory, thus enabling you to obtain your stock at first hand.

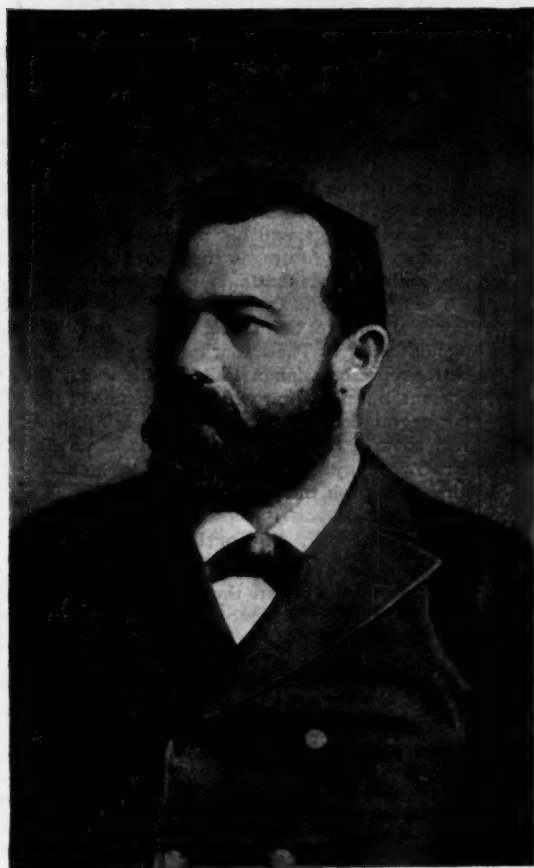
The advantages to be derived from this offer you cannot fail to appreciate, and I shall take great pleasure in calling upon you with a full line of samples, confident that your inspection thereof will result in mutual benefit.

Very respectfully,

WM. FRIEDRICH.

N. B.—Our catalogue will be mailed to you upon application.

ESTABLISHED 1869.



ALFRED DOLGE.

**ALFRED DOLGE,**  
 Felts • and • Piano • Materials,  
 122 E. 13TH STREET, NEW YORK.

I take pleasure in informing you that I have  
 admitted my son, RUDOLF DOLGE, as partner  
 in my business.

The firm name will from this date be

**ALFRED DOLGE & SON.**

Respectfully yours,

JANUARY 1, 1893.

FACTORIES AT DOLGEVILLE, N. Y.

**ALFRED DOLGE & SON,**

Manufacturers and Importers.

NEW YORK, January 1, 1893.

Referring to the above circular, we bespeak for  
 the new firm a continuance of your confidence and  
 favors.

Kindly take notice of the signatures appended  
 and believe us

Respectfully yours,

**ALFRED DOLGE & SON.**

Mr. ALFRED DOLGE will sign

Mr. RUDOLF DOLGE will sign



RUDOLF DOLGE.



# PHILADELPHIA.

THE summing up of the trade of Philadelphia houses during 1892 can be made in epigrammatical phrases. There was no particular boom; business was not more than ordinary and no new firms were organized. The relative positions of some of the houses were hardly altered, and some concerns fell back slightly, while one or two advanced a little. Alterations in warerooms were few and important changes were delayed until toward the end of the year.

The sensation of the year's annals was the establishment of the corporation known as N. Stetson & Co., whose warerooms, 1418 Chestnut street, are about in readiness to receive the first shipments of pianos. Otherwise Philadelphia has had no remarkable episode to record, as far as the piano and organ trade goes, except the incorporation of the Blasius Piano Company, with a capital of \$1,000,000. But this company belongs to New Jersey, its offices and factory being located at Woodberry.

An offer of \$40,000 cash for stock in the company was made last Wednesday by an outside party, but rejected, as all the stock with the exception of a limited amount had already been subscribed. The limited amount referred to is set aside for employees and members of the Philadelphia firm of C. Blasius & Sons, who handle the Blasius piano, and these can subscribe for such stock as they may want, subject to certain restrictions connected with their employment by the house.

Otherwise nothing momentous has occurred to deserve more record than has already been given in this column to music trade affairs in that city. Those matters now to be recorded properly fall into the year 1893.

## Geo. R. Fleming & Co.

Those gentlemen in the piano and organ trade who have the pleasure of a personal acquaintance with Mr. Geo. R. Fleming, of Philadelphia—and there are many such—will be pleased to learn that since December 31, 1892, Mr. Fleming has been the sole proprietor of the business, the final arrangements for that purpose having been concluded just before the end of last year.

Mr. Fleming's partner in the business was the piano man of Philadelphia known as George E. Dearborn, a pretty active and positive force in the Philadelphia music trade. Mr. Dearborn's interests were purchased by Mr. Fleming, and in closing the transaction Mr. Dearborn expressed such terms of approbation of Mr. Fleming's system, method, views and character as to place the latter in the very first rank of piano men in the City of Brotherly Love. "For an all around, versatile piano man," said Mr. Dearborn to THE MUSICAL COURIER, "there is no one in Philadelphia superior to Geo. R. Fleming. You can find good salesmen, good managers, good financiers, good collectors and good men in various details of the business, but Geo. R. Fleming combines all these qualities. There is no man in the trade of this city with brighter prospects than Mr. Fleming."

Mr. Dearborn stated to us what has on frequent occasions been published in these columns about Mr. Fleming. He is an exceptional man, whose conservative and careful methods, while they make dealings with him absolutely safe and sure, do not impede his progress as a merchant. He believes in judicious economy and knows, after many years of experience, that the expense account must be carefully guarded if the piano and organ trade in its present condition is to be made a success, especially in such a city as Philadelphia, where competitors are usually active and constantly alert even on the prospect of a small individual trade.

Mr. Fleming sells the Behr pianos and the Newby & Evans and a few stray makes. The two first named instruments are receiving his chief attention at present, and he has done faithful work in their behalf, giving them prominence and position in his locality. What his future course will be we are not prepared to state at present, but that he will become a potent factor in the Philadelphia music trade admits of no doubt. Imbued with energy, an intelligent factor in the trade, hard working, scrupulously honest and conscientious, Geo. R. Fleming has opportunities

for development very few young men in the piano and organ trade can point to.

## One Price at Bellak's.

James Bellak's Sons three years ago introduced the One Price System. After three years of trial, during which it was tested in all its capricious vicissitudes, the firm concludes that it is the only system under which it is possible for the house to do a satisfactory business. The circular issued by the firm, among many other things, says: "We are not independent, nor take offense if you try to get us to take less, but it will be no use." That is truly refreshing. There is no circumlocution in that statement nor in the following: "We are willing to spend all day discussing the quality of our instruments or giving information, but the prices—they are fixed."

Here then is another case in point proving that the legitimacy of a trade measure cannot be urged against it because of the advantage it is supposed to give to competitors. If the One Price System were to-day considered risky in any sense, those firms adhering to it and advocating it would not publicly proclaim their unequivocal praise of its virtue unless it gave them an advantage. Leaving aside its strength from a moral view point, it certainly must possess inherent advantages, for otherwise it could not secure the continued adherence of its disciples and their fearless advocacy of its usefulness for profitable purposes. It must not be forgotten that those firms now conducting a One Price System are fully aware of the difficulty menacing those of their competitors who might contemplate adopting it. There is therefore no sinister motive in their public pronouncements in its favor.

The circular issued by James Bellak's Sons announces a One Price List of the Chickering, Emerson, Shoninger and Sterling pianos, the Peloubet pipe organ and the Shoninger, Miller and Sterling organs. All the styles of each of these makes is advertised with its Cash and its Time prices, and there is no deviation from these figures. Says the circular: "Our prices are put upon the instruments in plain figures, from which we cannot deviate to favor any one buyer, nor can we be beaten down in prices," and on each instrument the purchasers and customers will find a tag with the Cash and Time prices marked, and there is no possibility for anyone to get a reduction.

James Bellak's Sons are consequently enrolled definitely among the class of firms now recognized as the leading apostles of this new gospel in the piano and organ business. We are disposed to believe that they will not be followed by many, if any, of the piano and organ firms of their city at any early date. At some time to come every house in the business will be compelled to adopt a one price plan, but there will be no special credit attached to those who were forced into the system by the inevitable. Firms like James Bellak's Sons, however, will derive an immense advantage from it, as they were gifted with the ability to anticipate public clamor and public decree; for it is the force of public opinion that will compel all the healthy houses in the piano and organ trade to adopt the One Price System.

## Pease Piano in Philadelphia.

Since Wednesday last the Pease piano is in the hands of Geo. E. Dearborn & Co., having been transferred from C. Blasius & Sons. There was a stock of Pease pianos at Dearborn's during the week, but whether any are left on hand to-day we cannot say; in fact we doubt it, as the Popular Pease is a piano that does not hang long on the hands of dealers. This is one of the characteristic peculiarities of the Pease piano. It will not stick. We believe that there are fewer storeworn Pease pianos to be found in piano warerooms than any other, and the causes for this are readily discernible, both as applied to many other pianos in contrasting their condition with the popular Pease and the condition of the Pease piano itself.

However that may be, Dearborn has the Popular Pease Piano for Philadelphia. Prolific profits of other Pease agents perforce persist in predicating pointedly that the Popular Pease will produce proper proceeds in Philadelphia.

## B. F. Owen & Co.

It is highly probable that changes are about to be consummated in the inner mechanism of the firm of B. F. Owen & Co., at 1416 Chestnut street. What the nature of these changes will be is not determined upon at this writing, although information on the subject is promised us just before we close our last

forms, and something relating to the subject may be found in another part of the paper.

Mr. Owen is known in Philadelphia, and outside of that city in the music trade at large as a salesman of many accomplishments, of varied experiences, and particularly adapted by education and routine to the retail trade of that city, in which he has a host of friends both in society and in the world of commerce. He has always conducted his affairs honestly and honorably, to the satisfaction of those with whom he has had dealings, and his name and reputation are valuable to his future, as they are identified in the past with methods that have found approval.

The firm of B. F. Owen & Co. handle the Weber, James M. Starr & Co., Hallet & Davis and the Briggs pianos chiefly. These four makes could not find a better representation in Philadelphia to-day than the present, but no matter what the outcome of the pending negotiations may be, Mr. Owen will be identified with some of these instruments. It is possible that Mr. Owen may secure new interests to co-operate with him and push the business more vigorously than ever.

## F. A. North & Co.

The enlarged warerooms of F. A. North & Co., at 1308 Chestnut street are the brightest and most cheerful in the city and the only piano warehouse in Philadelphia having a passenger elevator. Mr. North, Mr. Miller, Mr. Fisher and Mr. Rexford are always occupied in one way or the other in the multiplex duties of the retail trade of the house or the manufacturing department known as the Lester Piano Company.

The Lester pianos are now an established and well-known trade mark and are disposed of with comparative ease by the makers in Philadelphia. The instrument is built on the best models, is well finished, has a free, open tone, responds deftly to the touch and is made to endure. The Lester Piano Company will produce a large number of these instruments during the year and have already made preparations for the increased output. They are making grands as well as uprights. \* \* \*

Andrew Hay, salesman with Geo. E. Dearborn & Co., ended his services with the house on the last of the year.

The Vocalion is sold by B. F. Owen & Co., who sold five of these large instruments in December.

We have just come across another stencil piano in Philadelphia made here in New York by Jacob Brothers. The name used in this instance is an indication that these stencil fiends will hesitate at nothing in order to dispose of their trash. The situation is really more serious than they have an idea of, and in this particular case there is ample evidence to prove that Jacob Brothers can do their business only because they do stencil.

If any Brooklyn dealer who is suffering from this stencil imposition had the gumption to insert the following advertisement for a number of times in Brooklyn papers some interesting developments beneficial to him might ensue:

TO PIANO PURCHASERS—Parties who have bought new pianos from Jacob Brothers without the name of Jacob Brothers on the pianos can learn something that might be of interest to them, &c.

If any Brooklyn dealer doing a legitimate trade only were to insert this advertisement in the daily papers he could readily learn the various names under which Jacob Brothers sell their pianos in that city. If the names and addresses of those who got these Stencil pianos should subsequently be sent to this office, a stencil traffic in that city would be interrupted. Parties buying stencil pianos may be told that they need not continue the payment of their instalments and that they can demand the refunding of all the money they have paid in and the expenses incurred by them in the transaction. In this State there is a statutory law against stenciling: it is a misdemeanor.

—F. G. Smith, Jr., was on a visit to the Washington, D. C., house on last Friday.

—Charles MacDonald, manager of the Pease Piano Company's Chicago branch, was in Detroit last week and is expected in New York shortly.

## PATENTS RECENTLY GRANTED.

Musical instrument, R. Hageman, Mullan, Idaho.  
Musical instrument, C. S. Mudge, Bettsville, Ohio.  
Organ, C. S. and W. E. Haskell, Philadelphia, Pa.  
Reed Organ, G. B. Kelly, Boston, Mass.  
Pneumatic action for organs, F. W. Hedgeland, Chicago, Ill.  
Piano, P. Anderson, New York city.  
Piano, W. H. Fargo, Boston, Mass.  
Piano lamp bracket, C. A. Hotchkiss, Bridgeport, Conn.  
Tuning pin, W. A. Smith, Butte City, Mon.  
Clarinet, T. Lassig and A. Pfretzschner, Machneukirchen, Germany.

## Wenzel of Charleston.

AN addition has lately been made to the music store of Mr. Theo. Wenzel, in King street, which from its elaborateness and beauty of detail calls for more than a passing notice. The annex is situated at the rear of the former store, and opens into it by means of large glass doors, which reach to the ceiling and extend across the entire width of the store. A handsome fringed curtain of dark magenta plush is tastefully draped across the entrance and throws a beautiful rosy light into the room beyond. On the right there stands a massive writing desk,

with all the paraphernalia connected with writing—a revolving chair, scrap basket, blotters, pen rack, ink bottles, ruler, &c. A desk lamp stands on one side of the desk and adds greatly to the luxurious appearance of the room. The lamp is a gas stand in the form of a miniature street lamp, such as is seen in European thoroughfares. Half a dozen globe lights branch out in various directions, candelabra fashion, from the tree shaped stand.

A round Turkish divan of red plush occupies the centre of the apartment. The pinnacle of the divan is surrounded by an elaborately carved Mexican onyx urn, filled with tropical plants. A nickel plated heater, some 4 or 5 feet

high, keeps the air of the hall a summer temperature. The music hall is itself 148 feet in length by 80 feet in width and 16 feet in height. A skylight reaching the entire extent of the ceiling and various oval shaped windows set at regular intervals along the walls let in the light and sunshine.

Beveled mirrors, framed in gold, and attractively gotten up advertisements of the various makes of pianos in which Mr. Wenzel deals adorn the walls. Massive bronze chandeliers, imported from Germany, hang from the ceiling.

The end of the spacious hall is occupied by the pipe organ which formerly stood in Grace Church. It was built

### Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-seventh year. 47 different branches taught. Last year, 749 pupils. 87 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Siern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Schmale, Sherwood, Tyson-Wolff, Mus. Doc., &c.; for Organ, Music Director Hüpner, Organist Janssen; for Siring and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grützmacher; for Vocal Culture, Chamber Singer Miss Agl. Orgeni, honorary member of the Court Theatre, Mrs. Otto Alvsleben, Mann, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through Prof. EUGEN KRANTZ, Director.

W. H. WILLIAMS, Pres. W. THATCHER, Vice-Pres. A. S. WILLIAMS, Sec. and Treas.

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There is money for the Dealer in this Piano. Send for Catalogue.

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Wound Strings.  
WARRANTED  
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Violin, G.  
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Guitar, D-A-E.  
Banjo, 4th.  
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3,000 New Violins.  
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### T. B. HARMS & CO. High Grade Upright Pianos.



THE S. L. HOUSE CO.,  
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125 and 127 South Clinton St., CHICAGO, ILL.



by John Baker and is, perhaps, the only organ which was ever built and set up in Charleston. It is an extremely handsome instrument, the carving on it being purely ecclesiastical in design and finely finished.

The many pianos, Steinway, Conover and others, which are on exhibition, are almost entirely upright or cabinet grands in shape—a style which is so rapidly superseding the square piano in popular favor. The "Conover" is a new make of instrument and fully merits the unstinted praise with which it was greeted. Its action is easy, the tone pure and full, the volume magnificent. It has three pedals, a loud and a soft and one which subdues but does not muffle the tone.

The "Conover" is made in mahogany and rosewood, in both the upright and cabinet grand styles. It is built by a gentleman who began to labor to bring it to its present state of perfection merely to gratify his own critical taste in such matters. It soon made a name for itself. A syndicate took the piano; a stock company was formed and the piano was finally put upon the market for sale. The immense popularity it has gained in such a short time speaks more for it than words can. The "Conover" is only one of the many splendid instruments which Mr. Wenzel has for sale in his handsome hall. Mr. Wenzel's establishment as it now stands is possibly one of the most complete music rooms in the South.—Charleston, S. C. "News and Courier."

### Watertown People Duped.

#### Pretended Piano Tuner Gets Good Prices for Very Poor Work.

FOR the past month a number of Watertown people have been swindled by a man going from door to door giving the name of Burtis and claiming to reside in Boston.

He represents himself to be a first-class piano tuner, and uses the name of Mrs. E. M. C. Leach, one of the most prominent teachers of the piano in Watertown, as a reference.

He also tells a pitiful story of hardships, large family to support, &c., and in many cases so works on the sympathy of the people that he is allowed to tune their instruments.

Although claiming to be unfortunate he charges a good sum for his work, and is not averse to staying to a meal, provided he can prolong his work until either dinner or supper is announced.

Where the swindling part comes in is that he has little or no idea of his business, and has practically ruined several instruments.

He made one of his dupes—and it was a man at that—believe that the moths had played sad havoc with his piano. The man told him to fix it, and he did so, charging a good round sum for his work.

The police have been notified and the public warned against the impostor.—Boston "Herald," December 25.

### New Boston Wareroom.

D. P. Otis.

ON January 3 Mr. D. P. Otis, formerly connected with the firm of Bloomfield & Otis, and lately with C. S. Norris & Co., has opened in the wareroom formerly occupied by Wm. Bourne & Son, 215 Tremont street.

He will handle the Steck and Behr Brothers pianos.

Mr. Otis has been identified with the Boston trade for many years and is well and favorably known as a genial gentleman and able salesman.

The Bourne pianos will be handled by E. B. Wood in connection with the Hallett & Cumston at the new stand, corner Mason and Tremont streets.

### Steve Owens Robbed.

STEVE J. OWENS, city treasurer of Lancaster city, and a well known music dealer, has been nicely fleeced out of \$175. About ten days ago a stranger, giving his name as J. C. Raymond and claiming to be from New York, called upon him and begged for employment as a tuner of musical instruments, saying that he had been unfortunate in business. After repeated pleas Mr. Owens consented to engage him and sent him out to do some tuning.

He promptly returned with the cash for all work he did until Wednesday, when he was sent to Columbia to tune several pianos and was directed to ask a Mr. McManus for a check for \$175 due Owens on a piano. That evening Raymond failed to return, and Mr. Owens becoming suspicious there might be something wrong telephoned to several hotels in Columbia, inquiring whether Raymond had been there. Receiving a negative answer he asked to have Mr. McManus to the telephone, when he was informed that Mrs. McManus had paid Raymond \$175 in cash. Owens has heard nothing of the stranger since.—Exchange.

### MEHLIN.

NO factory in New York has run more steadily and successfully during 1892 than that of P. G. Mehlin & Sons. Despite the production of Mehlin pianos in the factory at Minneapolis, from which point much of the Western trade is supplied, the increase in the demand for Mehlin upright grands and Mehlin small grands has been so great that the New York end has been kept more than busy and closes the year with unfilled orders. The testimonials that have been published throughout the year have already told of the impression made by these instruments upon musicians, and the sales of Mehlin from the retail wareroom on Fifth avenue have proven the position the piano holds among critical New York purchasers, while the new agencies and the additional business of the old agencies show conclusively that the affairs of the New York factory have been conducted with skill and consequently—success.

### PROGRESS IN 1892.

THERE was, relatively speaking, not so much activity in the enlargement of piano and organ factory buildings in 1892 as in 1891, nor were there as many new structures erected, yet the activity shown in those two directions indicate gradual progression and expansion of plants. Among these we now call to mind who made improvements and secured larger or new facilities in the shape of buildings are:

Standard Piano Company, Cincinnati, occupied a large factory building.

Krell Piano Company, Cincinnati, occupied a large factory building.

Lawrence & Son Piano Company, Marietta, Ohio, occupied a large factory.

Meuser & Co., Canton, Ohio, started manufacturing pianos.

Boston Piano Company, Wooster, Ohio, started manufacturing pianos, having been transplanted from Boston.

Bush & Gerts, Chicago, new piano factory.

W. W. Kimball Company, Chicago, finished extensive addition to factory.

Steger & Co., Chicago, occupied new factory building.

Rice-Macy Piano Company, Chicago, occupied new factory building.

Schaefer Piano Company, Oregon, Ill., occupied new factory building.

James M. Starr & Co., Richmond, Ind., enlarged factory.

Shaw Piano Company, Erie, Pa., completed and occupied extensive new factory.

Metcalf Piano Company, Rochester, N. Y., started manufacturing pianos.

Conover Piano Company, Chicago, occupied their new factory and recently again enlarged.

Chase Brothers Piano Company, Muskegon, Mich., recently enlarged facilities.

Lester Piano Company, Philadelphia, completed new factory building.

Blasius Piano Company, Woodbury, N. J., purchased and recently occupied extensive factory building.

Brambach & Co., Dolgeville, N. Y., completed and occupied new piano factory.

Prescott Piano Company, Concord, N. H., added new building to factory.

Jewett Piano Company, Leominster, Mass., completed and occupied new factory building.

Sterling Company, Derby, Conn., added new wing to building.

William Knabe & Co., Baltimore, added new building to factory.

McCammon Piano Company, Oneonta, N. Y., occupied new piano factory.

The only new factory occupied by a piano manufacturer in this city during 1892 is the Connor Factory. No enlargements of any noteworthy kind were consummated during 1892 in New York or Boston piano factories. No new factories erected, except as mentioned.

From these statistics it will not be found very difficult to draw conclusions and rather serious ones for some people. What is to be the end of it all? Anno Domini 1892 was, from a productive point of view, a marvelous piano year, and yet New York lost in its relative percentage, while Boston held its own, and both cities give no record of extensions in factory space, while the small towns and Chicago indicate enormous activity in these directions.

There is room in the city of New York for a great

piano factory; not merely the space, but the room offered by commercial opportunity. New York offers great advantages for piano manufacturing, but it appears that the smaller cities and the two large trade centres, Cincinnati and Chicago, are rapidly absorbing all the men who are desirous of entering upon this line of manufactures.

It appears that many of the New York piano manufacturers are not on the alert, are not observant of the current and trend of events, and are permitting transient opportunities for enlargement and extension of trade to escape them.

THE MUSICAL COURIER has been engaged for several years now in calling the attention of the trade to these conditions. There is no excuse for some of those who are engaged in the piano manufacturing line here for the lethargy they are exhibiting, unless they feel disposed gradually to become extinct. That will be the end, and the end before long, of some of our somnolent friends in the piano trade of this town.

### CURIOSITIES IN WASHINGTON.

WE have just been devoting some time to the department of curious musical instruments at the Smithsonian Institute and the Museum of Natural History at Washington, and to the models on exhibition at the Patent Office in the line of inventions pertaining to musical instruments, and there is a great deal to be said on these subjects if the time and space could at present be devoted to a proper analysis and description of the many examples on exhibition.

For the present it can be said that the Patent Office, which is of contemporaneous interest, tells a woful story of misapplied energy and thought on the one hand, and a story of the apparently inexhaustible wealth of the imagination of our American inventors of musical instruments and parts thereof on the other.

In view at a first glance we find about 200 action models, of which two only are in practical use, the rest representing the loss of thousands of dollars and years of unrepaid labor.

Models of tuning devices and pedal improvements overwhelm one, and the patents granted to reed organ enthusiasts constitute a large proportion of the exhibit.

Then there are models of keyboards, soundboards and piano and organ cases, separable and otherwise. Iron plates are numerous and so are suction and pressure bellows appliances of all kinds. Patent drums and drum heads abound, and so do mechanical musical instruments, and such an *olla podrida* as to make one's head swim.

A great history is written in these innumerable models thrown into great heaps in an indiscriminate fashion, as if to denote their uselessness. Each has its tag with names of inventor and claim, but there is no order displayed and no intention of classification apparent. They represent many fond hopes dashed to pieces upon the hard rocks of practical experiment and the destruction of illusions based upon mere theory.

An invention that is to become a source of income must either represent a practical improvement or a saving of time or outlay. If it does not cover one or both of these points it may have merit and it may be original, but it cannot provide the inventor with more than glory. Judging from the models we saw, most of the inventors were anxious to get glory, and even that most of them did not secure. Yet we are only on the threshold of new inventions in the line of musical instruments.

### The Blasius Piano Company.

THE Blasius Piano Company, of Woodbury, N. J., was incorporated on December 20, 1892, with a capital stock of \$1,000,000. The corporation will be a close one, all the stock having been subscribed for. The Philadelphia house of Blasius & Sons will remain as before, being distinct from the corporation and will buy their goods from the Blasius Piano Company, same as any other dealer.

### The Columbia Daily Calendar.

THE Pope Manufacturing Company, of Boston, again deserves the credit of presenting the most practical business and professional calendar for the year. For eight consecutive years this company has issued what is known as the Columbia desk calendar and stand, consisting of a pad of 366 leaves, one for each day in the year and one for the entire year. Upon each leaf are short sermons on the gospel of "Out of Door Happiness and Health," with authoritative advice on national road making by the most eminent experts. The pad rests upon a metallic stand, arranged to take up very little room, and is indeed an indispensable article for the desk.

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**Pianoforte Actions,**

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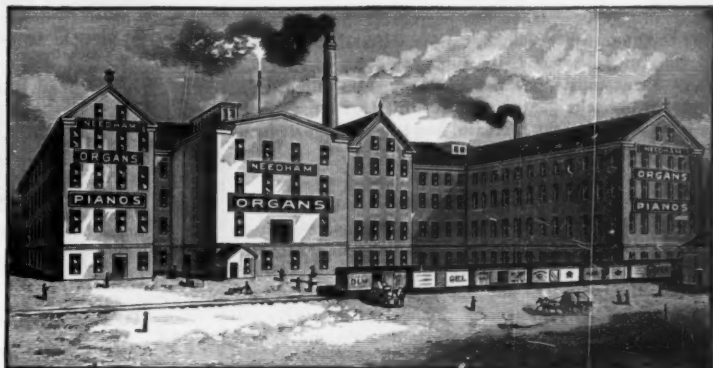
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GERMANY—RÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-  
church.  
INDIA—T. BEVAN & CO., Calcutta.  
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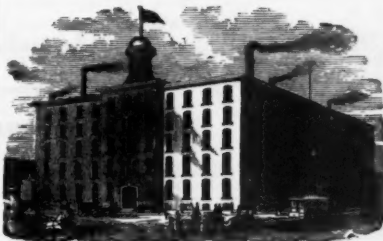
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Established more than a half century ago.

Their Pre-eminence unquestioned  
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**TONE, TOUCH AND DURABILITY.**

The only recognized Standard Piano of the  
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204 CENTRE STREET,

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DANIELS & CO.)

NEW YORK.



## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE, MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, December 31, 1892.

## Christmas Trade.

THE Christmas trade now being virtually over, with the exception of a few scattering undecided customers, one can easily sum up that there were not in number of pianos as many disposed of as the previous year, but to make up for any deficiency in numbers there were more high grade pianos sold than usual, and consequently the amount in dollars and cents and in profits to the dealers more than equaled the preceding holiday trade.

In small goods the trade has been exceedingly satisfactory; the quantity of violins, banjos, guitars, music boxes and the various lesser instruments sold has been enormous. Sheet music has not been in extraordinary demand, but in books relating to the subject of music there has been a very great increase, and to meet the demand our large stores have made extra preparation.

## The Manufacturing Increase.

The increase in piano manufacturing has been mainly due to the older manufacturing concerns, who have greatly multiplied their product; but the new concerns who began during this year have not as yet made sufficient to affect the output to any appreciable extent, and only three of these new concerns at the present time give any evidence of ever becoming important additions to the piano industry.

## Some Possible Changes.

One of the older makers has been approached by outside parties with inducements to remove to another locality, and one of the last to enter the arena is now considering, favorably I believe, an offer from still another locality. Nothing can be said as to the results of these negotiations, but the latter one seems the most likely to become an accomplished fact.

## Chicago Improvements.

In relation to the improvements which have been inaugurated in the construction and other features pertaining to pianos, it is not too much to say that nowhere is more anxiety shown to progress than here, and it is certainly a fact that with the large majority improvement is a veritable reality, and it can be stated without fear of contradiction that there are some of the best pianos in the country made here, and also that the worst pianos are not made here. Another thing which strikes a critic of the instrument in question is that even the lowest grade has that something called tone, and doesn't thoroughly disgust one with an absolute want of any redeeming feature.

## An Important Correction.

A long half column article in one of our dailies, purporting to be a telegram from Omaha, gives what signifies a loss to the house of Estey & Camp of many thousands. The truth is that the loss in the case of Kirk, instead of being \$16,000, was only about \$600, and the firm lost nothing by the disappearance of their collecting agent in Omaha, Mr. Edward Daniels. So much for a sensational report.

## Fire in Evansville.

The G. W. Warren Company, the oldest house in Evansville, Ind., burnt out Thursday last. Said to be a total loss and fully insured. The sole owner of the concern is Mr. A. J. Barclay.

!!!

Who has done a larger business this year than Mr. Edgar C. Smith, with the Kimball Company. His sales up to today amount to the exact sum of \$151,104. It was Mr. Smith's ambition to reach the round sum of \$150,000, and he has every reason to be proud of having accomplished it, with a small margin and time to spare.

## Some Kimball Salesmen.

The associate floor salesmen in the Kimball house are now Mr. J. B. Thiery, a young man who left the sheet music branch of the trade to take his chances as a piano salesman, and Mr. G. J. Conchois, a comparative new employé of the house, who has gained his position in probably the

shortest space of time of any salesman ever employed by the house.

## Major Scott's Ambition.

Major S. W. Scott, now with the Chickering-Chase Brothers Company, where any communication will reach him, has started out to secure the position to take charge of the musical instrument exhibits at the world's fair. Mr. Scott has been well and favorable known to members of the trade here for 26 years. The writer has also known him during his residence in this city. With this end in view Mr. Scott invites correspondence and has circulated a petition to secure the general charge of the exhibits, which has already been signed by the following houses and gentlemen who have known him in a similar position to the one he is seeking:

Chickering-Chase Brothers Company.  
Manufacturers' Piano Company.  
B. Shoninger Company.  
Rice-Macy Piano Company.  
J. O. Twichell.  
Steger & Co.  
Julius N. Brown Company.  
Rappleye Plating and Manufacturing Company.  
C. C. Chickering.  
Arthur T. Goodridge.  
Chicago Conservatory.  
New England Piano Company.  
Pease Piano Company.  
Julius Bauer & Co.  
James M. Hawxhurst.  
J. L. Mahan.  
E. G. Keith.  
Angelo De Prose.  
John J. Hattabaed.  
L. G. Gottschalk and others.

## Some New Reed Agents.

Mr. Robert C. Reed, representing Messrs. A. Reed & Sons, has just returned from a trip through Iowa and reports having secured 10 concerns to handle the Reed & Sons pianos.

## Failure at Sandusky.

The failure of Mr. J. H. Gardner, of Sandusky, Ohio, is reported. I have not learned the amount of assets and liabilities, which must be small, as the concern was not a large one.

## Lyon &amp; Healy's Mail.

The mail which came to Lyon & Healy one day recently numbered 1,564 letters. They also received an order for banjos and fittings from Cape Colony, Africa. The order was only 28 days on the way.

Stegar & Co. purchase the stock held in their corporation by Sohmer & Co. for \$50,000.

The above mistake in the title of the concern and all is from the "Art Journal." The gentlemen connected with that delectable journal should know that no concern in the city of New York or elsewhere has ever had a dollar's worth of stock in the concern of Stegar & Co., either before or after the incorporation. Mr. J. V. Stegar has always been the main owner, and is to-day. The only other party who ever had any considerable interest was Mr. Paul Sauber, and his interest was recently purchased by Mr. Stegar.

## Announcement.

CHANDLER W. SMITH,  
Nineteen years with Chickering & Sons. Eleven years as manager of retail department.

GEO. W. BEARDSLEY,  
Thirteen years with Chickering & Sons; later Harwood & Beardsley and Beardsley Piano Company.

## Smith &amp; Beardsley.

WE, the undersigned, hereby announce to our customers, friends and the public that we have formed a copartnership for the purpose of continuing the piano business at Mr. Beardsley's old stand, under the firm name of Smith & Beardsley. We shall handle the Gildemeester & Kroeger piano, an instrument which has few equals and no superiors. Also other good and reliable makes.

Our thorough knowledge of the piano business in all its branches, our years of experience with high grade pianos, and the honorable manner in which we have always endeavored to serve our patrons in the past, we trust will be a guarantee for our success in the future. We shall em-

ploy skilled workmen only in our several departments, and guarantee satisfaction in all cases.

All orders will receive prompt attention, and we shall strive to merit the patronage of our customers by studying how to please them best. Respectfully,

SMITH & BEARDSLEY.

176 Tremont street, Tremont Theatre Building.

## In Justice to Wing &amp; Son.

WE copied in our issue of December 14 a notice which appeared in the Austin, Tex., "Statesman," signed, or as it now appears, pretended to have been signed, by Wing & Son, of this city.

We received the following day a letter from that firm, as follows:

Musical Courier Company:

DEAR SIRS—We have just read your article in yesterday's issue concerning our firm.

We beg to advise you that Wing & Son never use bad English in their announcements, neither do they make misrepresentations (which would be a particularly bad use of English).

The article purported to be signed by us we never saw or heard of before receiving your journal. It is a rank forgery and misuse of our name.

We have sent for and shall obtain the report of the Austin "Statesman," which will state that we did not sign or authorize the notice purporting to bear our signature. Yours respectfully,

WING & SON.

We of course have taken the trouble to investigate—as rapidly as was possible at this most busy season—the facts of the case, with the result that we are willing to lay before our readers the following communications:

(Telegram.)

NEW YORK, December 14, 1892.

"Statesman" Publishing Company, Austin, Tex.:

November 27 you published forged notice over our signature. Wire statement. Not signed by or authorized by us.

WING & SON.

THE "STATESMAN" PUBLISHING COMPANY,  
AUSTIN, Tex., December 19, 1892.

Wing & Son:

GENTLEMEN—Your inquiry as to who was responsible for the article appearing in the "Statesman" of the 27th, to which the name of your firm was signed, to hand. In reply would say that the ad. in question was handed in to us and a special contract for it was made by Ed. Pfeiffer & Son, who claimed to be your agent here. We knew nothing of your firm in the matter. I very much regret if you have been in any way injured by the same.

Yours very truly, PEYTON BROWN, General Manager.

The above shows conclusively that Wing & Son were in no way responsible for the statements in the ridiculous notice we copied. We were misled by it, as any journalist might have been, as forgeries of that nature are fortunately not very usual. The conclusion must be reached, however, that all piano houses should use the greatest caution before forming business relations with strangers at a distance who may essay to represent them and their goods.

That THE MUSICAL COURIER is in the truest sense a newspaper we have frequently stated. For this reason we are quite as willing to publish the foregoing news as we were a few weeks since to reprint our discovery in the columns of the Austin "Statesman." We cannot agree with Wing & Son in all things, and they very well know it, but we can be just, if not generous.

We are glad that so venerable a house has proven itself innocent of making the statement that they had recently enlarged their factory at 245 Broadway, and to know that it was the silly concoction of a little house selling their goods in Austin. By our criticisms we did not intend to intimate that the firm was irresponsible; from what we hear and can learn from the commercial agencies they have large means and are in excellent credit.

WANTED—Scale, patterns, &c., of an upright piano. Address, with full particulars, to box 376, Philadelphia, Pa.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

# Gildemeester & Kroeger

HENRY KROEGER, FOR TWENTY YEARS SUPERINTENDENT OF FACTORIES OF MESSRS. STEINWAY & SONS.

Second Avenue and Twenty-first Street, New York.

# STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 &amp; 513 E. 137th St., New York.



THE STRANDS AS THEY BREAK.

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A SWEET, SONOROUS TONE OF  
WONDERFUL POWER ENTIRELY  
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Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in  
this line and music for different instruments my house stands unapproached in this country. Catalogues will  
be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every  
thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality  
only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes;  
COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instru-  
ments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Sness Celebrated Violin Bows.

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POWER, CONSIDERING THEIR SIZE  
AND PRICE.

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## R. W. TANNER & SON,



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100,000 PAIRS IN  
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MANUFACTURERS OF FIRST-CLASS

## UPRIGHT PIANOS.

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stamp for catalogue. Address

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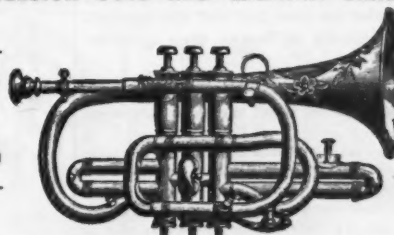
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Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

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## The House of W. Morley &amp; Co.

**M**R. WILLIAM MORLEY was born at Islington in 1849. His father, Mr. W. H. Morley, had for many years been established in business as a musical instrument dealer and music seller at 70 Upper street, Islington. In 1874 the subject of this biography purchased the business, and, being of an energetic and ambitious nature, soon determined to enlarge his sphere of action by entering into the wider field of music publishing.

In consequence of the extraordinary success attending his early ventures, and in order to make provision for a wholesale trade in these publications, it became necessary to find larger and more central premises. Mr. Morley accordingly, in 1882, opened a shop at 269 Regent street; but three years later, the business having outgrown the accommodation it afforded, he was compelled to move into the present handsome and spacious premises at 127 Regent street.

The past decade has seen the house of W. Morley & Co. advance and attain to a position of great prominence among music publishing concerns. Although the publications of the firm are of a varied character, and the catalogue is a bulky one, Messrs. Morley are pre-eminent in vocal music. Among the successful songs issued by this firm are F. H. Cowen's "The Children's Home," Barri's "The Old Brigade," Frank Moor's "Best of All," Gerald Lane's "When the Lights Are Low" and "The Crown of Life," T. Hutchinson's "Fetters of Gold," Caldicott's "Yesternight," Pinsuti's "Many a Mile Away," Pontet's "This and That" and "The Broken Pitcher," C. F. Lloyd's "My Liege Lady," "Songs and Singers" and "Were I the Streamlet," F. Bevan's "Taken in Tow," &c.

The "St. James' Song Albums" and "St. James' Dance Albums" are shilling volumes, to which such popular composers as Pinsuti, Behrend, Cowen, Pontet, Berthold Tours, Charles Godfrey and others contribute. A violin part is also published at 6d., which renders the dance albums additionally attractive. A word, and that of warm praise, should be said concerning the printing and general get-up of Messrs. Morley's publications. These are invariably clearly engraved and artistic in design.

Mr. Morley personally is well known to many of our readers as a gentleman who possesses keen judgment and admirable business qualities, and one who has the welfare of the British music publishing trade at heart. He is an active member of the committee of the Music Publishers' Association, and also a member of the Music Publishers' sub-section of the London Chamber of Commerce. In June, 1891, he went to America, and there interviewed the heads of the chief music publishing firms in reference to the working of the new copyright act, one of the results of this visit being the honor of making the first British entry at Washington under the new act, and the appointment of Mr. Arthur P. Schmidt, of Boston, their agent for the United States.

—Eugene B. Holmes, of Brockton, Mass., has moved his music room to 13 Post Office Block.

—Mr. M. Hudson, for many years with Hazelton Brothers and later with S. A. Ward, of Newark, has joined the forces of the New York branch of the Emerson Piano Company.

—Neppert Brothers, who have had a wareroom at 300 Canal street, this city, removed their stock of piano stools, &c., from that place to their Fifteenth street store on January 2.

—Charles H. Parsons, of the Needham Piano-Organ Company, left Saturday afternoon for Chicago to complete arrangements for their exhibit at the world's fair. He will return in about a week.

**WANTED**—Good tuner and repairer. One who can sell some pianos if necessary. D. H. Baldwin & Co., 20 East Broad street, Columbus, Ohio.

## The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, November 9, 1892.

For first article see May 18, 1892. For second article see August 24, 1892. For fourth article see November 30, 1892. For fifth article see December 21, 1892.

## CHAPTER IV.—RELATIVE PROPORTIONS OF TONE.

**I**N order to obtain the relative proportions between each note and its successor, we have only to divide the above fractions by each other, and we obtain the following proportions. Tonic: second :: 8:9; second: third :: 9:10; third: fourth :: 15:16; fourth: fifth :: 8:9; fifth: sixth :: 9:10; sixth: seventh :: 8:9; seventh: octave :: 15:16. When once, therefore, we have the number of vibrations given which produce any one note, it becomes an easy matter to construct a scale in which the number of vibrations belonging to each note can be laid down. In Germany, A is taken as the pitch note, and is generally recognized as having 440 double vibrations per second: in England and America the pitch tone is C; while the Parisian Academy has recognized A as the pitch, but has assigned to it only 437.5 vibrations. Here I would interpolate the remark that in a subsequent chapter I will show A to have neither 440 nor 437.5 vibrations, as usually assumed, but that all the notes have only half the number of vibrations generally assigned to them. The following table is worked out on the assumption that A is produced by 440 vibrations, and it shows at a glance the relative proportions of the notes of the diatonic scale:

	$\frac{1}{1} \times$	$\frac{2}{2} \times$	$\frac{3}{3} \times$	$\frac{4}{4} \times$	$\frac{5}{5} \times$	$\frac{6}{6} \times$	$\frac{7}{7} \times$	$\frac{8}{8} \times$	$\frac{9}{9} \times$	$\frac{10}{10} \times$	$\frac{11}{11} \times$	$\frac{12}{12} \times$
Subcontra octave...	$C_4$ 16.5	$D_4$ 18.5625	$E_4$ 20.625	$F_4$ 22	$G_4$ 24.75	$A_4$ 27.5	$B_4$ 30.9375	$C_5$ 34.5	$D_5$ 38.5	$E_5$ 42.5	$F_5$ 46.5	$G_5$ 50.5
Contra octave...	$C_3$ 8	$D_3$ 9.375	$E_3$ 10.425	$F_3$ 11.44	$G_3$ 12.5	$A_3$ 13.75	$B_3$ 15.1875	$C_4$ 16.5	$D_4$ 18.5625	$E_4$ 20.625	$F_4$ 22	$G_4$ 24.75
Great octave...	$C_2$ 4	$D_2$ 4.75	$E_2$ 5.25	$F_2$ 5.78	$G_2$ 6.25	$A_2$ 6.875	$B_2$ 7.59375	$C_3$ 8	$D_3$ 9.375	$E_3$ 10.425	$F_3$ 11.44	$G_3$ 12.5
Tenor octave...	$C_1$ 2	$D_1$ 2.375	$E_1$ 2.625	$F_1$ 2.88	$G_1$ 3.125	$A_1$ 3.4375	$B_1$ 3.796875	$C_2$ 4	$D_2$ 4.75	$E_2$ 5.25	$F_2$ 5.78	$G_2$ 6.25
Middle octave...	$C$ 1	$D$ 1.1875	$E$ 1.3125	$F$ 1.44	$G$ 1.5625	$A$ 1.71875	$B$ 1.8984375	$C$ 2	$D$ 2.375	$E$ 2.625	$F$ 2.88	$G$ 3.125
Pitch octave...	$C^1$ 528	$D^1$ 594	$E^1$ 660	$F^1$ 704	$G^1$ 792	$A^1$ 880	$B^1$ 990	$C^2$ 1056	$D^2$ 1188	$E^2$ 1320	$F^2$ 1408	$G^2$ 1584
Alt. octave...	$C^3$ 1056	$D^3$ 1188	$E^3$ 1320	$F^3$ 1408	$G^3$ 1584	$A^3$ 1760	$B^3$ 1980	$C^4$ 2080	$D^4$ 2376	$E^4$ 2640	$F^4$ 2816	$G^4$ 3168
Altissimi octave...	$C^4$ 2112	$D^4$ 2376	$E^4$ 2640	$F^4$ 2816	$G^4$ 3168	$A^4$ 3520	$B^4$ 3960	$C^5$ 4096	$D^5$ 4752	$E^5$ 5280	$F^5$ 5632	$G^5$ 6336
Five line octave...	$C^5$ 4224	$D^5$ 4752	$E^5$ 5280	$F^5$ 5632	$G^5$ 6336	$A^5$ 7040	$B^5$ 7920	$C^6$ 8192	$D^6$ 9504	$E^6$ 10560	$F^6$ 11264	$G^6$ 12672

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and Cases. Purest Italian Solo  
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The Albert Rosin and Patented Specialties.

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Formerly Foreman of Steinway & Sons' Action Department.



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A. M. WRIGHT  
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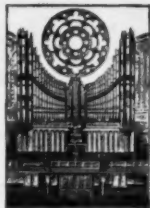
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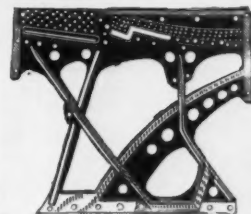
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